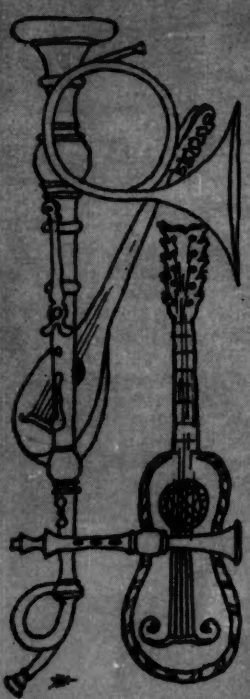
MUSICAL COURIER

REVIEW OF THE WORLD'S MUSIC *PUBLISHED SINCE 1880*

JULY, 1957
35 Cents



EDDY RUHL

as Don Jose—
Tulsa Opera

SUPERLATIVE: THE WORD FOR TULSA OPERA

By MARY CRAIG

A BRILLIANT "opening night" at the opera, a scintillating socialite audience, splendid singing, a colorful chorus and ballet, an incandescent performance of "Carmen"—the Metropolitan? No, *Tulsa Opera*, staged out in the Southwest plains of Oklahoma along the Arkansas River, in the unpredictable April weather of that region.

But there was nothing unpredictable about the opera and its stunning impact on the receptive cash customers who filled the 3,000-seat house. As a mere out-of-town observer, I had a vicarious feeling of deep pride as I recalled the earlier "shows" of Tulsa Opera, a few short years ago, and marked the integration and achievement of a first-rank production.

Tulsa Opera now has its Board of Trustees, an Opera Guild, a Talent Committee, a headquarters plant comprised of executive offices and conference and rehearsal rooms. It is an organization of influence and artistic stature in the city. But, all the cohorts of workers in the tri-state district notwithstanding, the activity and enjoyable results started with the gleam in the eye of one of the country's most ardent opera enthusiasts (an adherent and supporter of other opera organizations in the U. S. A. also).

Maud Lorton Myers, gifted with a clear, vibrant voice and a flair for stage (neither of which has she lost over the years), directed her own youthful wish for a career toward promotion of cultural arts in her community. She had another talent, the ability to interest people of varied occupations in her beloved opera project; single-purposed, she threw into support of the opera the powerful, far-reaching influence of the *Tulsa Daily World*, pages of pictures and news columns of which have publicized the opera enterprise.

On April 11, 1957, the "Carmen" was unquestionably a major league production. Nell Rankin of the Metropolitan Opera headed the cast. Cesare Bardelli, also of the Met, was the Toreador. Eddy Ruhl, the young American tenor whose picture as Don Jose is on the cover of this issue of MUSICAL COURIER, was unknown to Tulsa when the curtain rose on Act I. After the climactic, blood-curdling final scene, he had won sensational acclaim—not only in Tulsa. The Oklahoma City press and other notable publications followed with laudatory comment on Ruhl's personality and performance, to which we are happy to add our approval!

The supporting cast and chorus, mostly local, deserved and received applause as did all the stage workers. Heading the list was inimitable "Tony" Stivanello, whose name is synonymous with opera and without whom the successful lyric-drama would not now be sweeping across the American music scene. His is an inherited "know-how," and his ingenuity and experience appear limitless. (We recall a very dismal night in a nearby city, when the prognosis for a youthful debut looked extremely dark. The good press of the next morning was partly due to the help and sympathy of "The Stivanellos." We've never been able to repay that debt of gratitude.) Anyway Tulsa has "Tony" and this assures success.

Second act ballet, The Lilias Pastia Tavern, TULSA OPERA *production of "Carmen."*

Heading the fine opera orchestra of Tulsa Philharmonic players is Gerald Whitney, whose musicianship was competent for the laborious task of amalgamating all the elements of song, stage, and pit, drawing music of luminous texture from his forces.

One of the offbeat, fascinating events of Opera Week was the Children's Matinee. Three thousand vociferous, enraptured youngsters were brought in bus loads to a completely staged performance with full orchestra, sung by a cast of the scholarship students or others of the excellent understudy group. A freak snow storm failed to dampen anyone's ardor and, without the loss or cough of a single youngster, the afternoon was a triumph.

Saturday evening, after a second gay party for out-of-towners at Opera Headquarters, the final performance was given for a SRO house, making approximately 9,000 people who bought up all available tickets for the week. (There were many wails from the too late comers!)

This coming fall, Tulsa Opera will present "Tosca" with Licia Albanese, Barry Morell, Walter Cassel, and perhaps Baccaloni, if Hollywood assignments permit. Already plans are in work for April, 1958. Maybe it will be "Lucia." But whether this mellifluous score, or "Cav. and Pag.," or the suggested "Turandot," or "Samson et Dalila," whatever is offered will be superlative. For this is the word for Tulsa Opera.

The intensity and wonder of a children's matinee.

MUSICAL COURIER

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FOUNDED 1880 • JULY, 1957

Published by Gainsburg-Shack, Inc.
119 West 57 St., N. Y. 19 Tel. Circle 7-4500

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Vol. CLVI, No. 1
Whole No. 3540

MUSICAL COURIER. Published semi-monthly November through January and March, and monthly February and April through October, by Gainsburg-Shack, Inc., at 119 West 57th Street, New York 19, N. Y. Entered as Second Class matter January 8, 1883, at the Post Office, New York, N. Y., under the Act of March 3, 1879. Entered as Second Class matter June 16, 1943, at the Post Office, New York, N. Y., under the Act of March 3, 1879. Price 35 cents. Yearly Subscription—$3.00—Canada $4.00—Elsewhere $4.50. Two weeks' notice is necessary for change of address. Give old as well as new address and include Postal Unit Number. (The MUSICAL COURIER is now available in microfilm.)

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July, 1957
Seventy-seventh Year

nothing but

Philharmonic Revenues Show Increase in 1956-57

At the annual joint meeting of the Board of Directors and the Executive Committee of the Auxiliary Board of the Philharmonic-Symphony Society of New York on May 22, David M. Keiser, president, disclosed that revenues had increased during the season just ended and that costs for operating the affairs of the Society had decreased.

Ticket sales for regular concerts in Carnegie Hall were $31,500 above the previous season, and royalties from the sale of Philharmonic - Symphony recordings have doubled over the past year. Despite these improvements, there is still the inevitable gap between income and costs of operating a symphony orchestra.

Concert Associates' European Exchange

Janet Lauren of the Concert Associates, Inc., triumvirate (Kenneth Allen, Ruth Hokanson, Janet Lauren) sailed May 25 for two and one half months of European scouting and liaison. Miss Lauren's 12-country trek will cover France, England, Italy, Spain, Germany, Austria, Belgium, Switzerland, The Netherlands, and the Scandinavian countries, in all of which conferences for discussion of possible U.S.-European talent exchange have been arranged with leading managers. European soloists and ensembles in all categories will be auditioned for possible U.S.-Canadian touring during the 1958-59 concert season. Miss Lauren will attempt also to establish a network for the continental touring of attractions from CAI's extensive American roster.

Michael Pollock Artistic Administrator of N. Y. C. Opera

Julius Rudel, general director of The New York City Opera has announced the appointment of Michael Pollock as artistic administrator. Mr. Pollock has been associated with the company since 1949, first as singer and more recently as stage director. Last season he directed City Center productions of "Il Trovatore" and "Rigoletto." Next fall, besides his administrative duties, he will direct several productions of the N. Y. City Opera Company, including the new production of Mozart's "Abduction from the Seraglio."

Aldo Parisot with Barrett Mgnmt.

Herbert Barrett, director of the Herbert Barrett Management, Inc., announced that beginning June, 1957, Aldo Parisot, internationally celebrated cellist, will be under his exclusive management. Mr. Parisot will appear as soloist at Lewisohn Stadium on July 8 in the "Fantasia" by Heitor Villa-Lobos, with the composer conducting, in its first New York orchestral performance. Summer engagements in this country, a European tour beginning in Sept., and engagements in the U. S. and Canada from mid-October on are scheduled.

At the 20th anniversary dinner of the American Guild of Musical Artists at the Hotel Roosevelt, Senator Jacob K. Javits, guest of honor, spoke on his Bill to Establish a National Foundation of Art with the aid of Federal Funds. Left to right: JOHN BROWNLEE, *president of AGMA;* LAWRENCE TIBBETT, *honorary president, and* SENATOR JAVITS.

Impact Photo

Independent Concert Managers Assn. Announces Officers

The Independent Concert Managers Association, Inc., at its annual meeting on May 28, elected the following officers for a term of one year: president, Mr. Henry Colbert, of Colbert-LaBerge Concert Management; vice-presidents, Mr. Kenneth Allen, of Concert Associates, Inc., and Mr. Herbert Barrett, of the Herbert Barrett Management; secretary, Miss Edna Giesen, of Giesen and Boomer, Inc., and treasurer, Mr. J. H. Meyer, of Meyer Management Corp. In addition to the above, the following directors were also appointed for one year: Mr. David Libidins, of David Libidins Independent Concert Management, and Mr. William L. Stein, of William L. Stein, Inc.

Ventnor Music Festival

The tenth annual Ventnor Summer Music Festival will be held on Ventnor Pier each Tuesday evening during August. Artists performing include Marais and Miranda, balladeers, Frank Guarrera, leading baritone, Metropolitan Opera, Tossy Spivakovsky, violinist, and Eugene Istomin, pianist. The Ventnor Festival Youth Orchestra, organized last summer, will again be directed by Joseph Levine, musical director of Ballet Theatre. This group will present a concert the week of Aug. 26. Any talented youth may audition for this orchestra. For general information, write Mrs. Nathan Hoffman, 15 S. New Haven Ave., Ventnor, N. J.

Mayfair Handles Berlin Music Festival

Mayfair Travel Service, Inc., of New York, has been appointed exclusive agent for the Berlin Music Festival to be held in Germany Sept. 22-Oct. 8. Mayfair is also sponsoring a Swissair Opera Tour, which will leave New York Feb. 17 for a 33-day trip in Italy, Austria, Germany, England, France, and Portugal. Further information on these events may be had from Mayfair.

Symphony of the Air Announces 1957-58 Season

The Symphony of the Air announces for its 1957-58 season a series of eight special event concerts, seven at Carnegie Hall, and one at Hunter College Auditorium as a benefit for the Hunter College Fund. This concert on Nov. 24, with Max Rudolf conducting, will feature Renata Tebaldi as soloist. The Carnegie Hall series will feature conductors Igor Markevitch (for three weeks), Josef Krips, Leopold Stokowski, Carlos Chavez, and Jonel Perlea. Soloists will include, in addition to Madame Tebaldi, pianist Benno Moiseiwitsch and violinist Harry Shub. Each conductor will include one new American work on each concert as an addition to the regularly scheduled program. One of the basic reasons the Symphony of the Air gave for its organization in 1954 was the performance of new scores.

Schenkman Conductor of New Richmond Symphony

Brig. Gen. Vincent Meyer (USA, Ret.), president of the Richmond Symphony, Inc., has announced the appointment of Edgar Schenkman as conductor of

the news

Grand Lee

the newly formed orchestra for the 1957-58 season. Schenkman, who has been musical director of the Norfolk (Va.) Symphony Orchestra for the past nine years, will divide his time between the two orchestras. Schenkman will hold auditions for musicians in July and August.

Herbert Barrett in Europe

Herbert Barrett, concert manager, is currently on an eight-week visit to Europe, where in London, Amsterdam, Paris, and Rome, he will be arranging tours for artists and group attractions for American tours for the 1958-59 season. Mrs. Barrett and their two daughters are accompanying him.

Igor Gorin Returns to Utah Festival

Igor Gorin will perform the role of Brigham Young for the seventh consecutive season in the musical pageant "All Faces West" at the annual festival in Ogden, Utah. He will sing the role, which he created, July 12, 13, and 14. He will also appear at Philadelphia's Robin Hood Dell July 4.

Artists Abroad

JOHN SEBASTIAN, harmonica virtuoso, who returned recently from a round-the-world tour of 16 countries, has been in Europe during the past month. He was heard as soloist with the Berlin Philharmonic Symphony on June 5 in the Tcherepnin Concerto for Harmonica and Orchestra. On June 8 he played European premieres of Norman Dello Joio's Concerto and Vaughan Williams' Romance in Stuttgart. He was also heard in concerts and radio in Switzerland. Mr. Sebastian will appear in the Lewisohn Stadium July 17. . . . JEAN MADEIRA will sing Carmen at Aix-en-Provence in July, the only American in an otherwise all-French cast. Last month Miss Madeira sang Fricka in a "Walkûre" under von Karajan in Vienna. . . . JACQUES DE MENASCE, distinguished composer and pianist, left for a European concert tour on May 25. He was joined on June 10 by LILLIAN FUCHS, renowned violist, for concerts and radio broadcasts in England, France, and Switzerland. . . . ZINKA MILANOV and LEONARD WARREN will record "La Gioconda" in Rome this summer after her performances of "Tosca" and "Trovatore" in London, the latter with FEDORA BARBIERI. . . . KURT BAUM, leading tenor of the Metropolitan Opera Association, has rejoined the ensemble of London's Covent Garden for the spring season. His first appearance was as Manrico in "Il Trovatore" on June 13.

PHILIPPA SCHUYLER *is shown with the Governor of the Virgin Islands,* HIS EXCELLENCY WALTER A. GORDON. *The young American pianist toured from the Islands across the U.S.A. and up the coast as far as Alaska. In July she begins a recital schedule in South America, with U.S. recitals beginning again in September.*

PIERRE FOURNIER, cellist, is now giving his third tour in South America, which includes 20 concerts in Brazil, Argentina, Uruguay, and Chile. Mr. Fournier's two-month American tour will begin in late October. . . . Pianist DAVID BAR-ILLAN is now engaged on a two and one-half month tour of the Latin American countries, including the major and some smaller cities of Venezuela, Brazil, Uruguay, Argentina, Chile, and Peru. He will subsequently make his fifth coast-to-coast tour of the U.S. . . . Metropolitan Opera mezzo-soprano MILDRED MILLER sang her first European "Rosenkavalier" June 23 at the Frankfurt Staatsoper. . . . Met baritone WALTER CASSEL appeared in Havana performances of "Traviata" and "Tosca" during June. During July he will sing in summer events in St. Louis and Chicago. . . . American violinist BEVERLY SOMACH is appearing in concerts and on radio in Sweden, Norway, Holland, Luxembourg, and France. . . . French lyric soprano JEANNETTE BREVAL, well known for her appearances in concert and opera, has arrived in the U. S. She recently was signed by the Ludwig Lustig Management. . . . Violinist AARON ROSAND recently returned from an extensive tour of Europe for summer engagements in Chatauqua, Chicago, St. Louis, and Memphis.

Fourth Braindeis Arts Festival

The fourth Festival of Creative Arts at Brandeis University June 1-8 offered programs of chamber and orchestral music, jazz, dance, opera, poetry, and the fine arts.

The Juilliard String Quartet opened the Festival June 1 and presented two additional concerts the following day. On Monday evening, June 3, Pearl Lang's dance group presented Bartok's "Rites" and the first performance of a revised version of "Falls the Shadow Between." The premiere program of six new jazz works commissioned for the Festival was presented June 6 and discussed at a jazz symposium the following day. The program for Friday, June 7, included a living anthology of New England poets, a poetry symposium and a series of readings, in tribute to William Carlos Williams, the first winner of the Brandeis University Creative Arts Award Medal for poetry. Aaron Copland conducted the concluding concert of the Festival, Saturday evening, June 8, an all-Copland program featuring excerpts from "The Tender Land" and the complete score of Appalachian Spring. Eight art exhibits were shown simultaneously throughout the festival.

NAC Signs New Artists

Giuseppe Campora, young Italian tenor who made his debut at the Metropolitan January, 1955, as Rodolfo in "La Boheme," recently signed a management contract with National Artists Corporation. Though still in his twenties at the time of his "Met" debut, he arrived in this country with an impressive list of successes in his native Italy and throughout South America.

Joan Maxwell, young Canadian mezzo-soprano, has been signed by National Artists Corporation. A native of Winnipeg, Miss Maxwell graduated from the Royal Conservatory in 1953 and since then has been active in concert, opera, radio, and TV.

MARIA GIOVANNA, *Italian coloratura soprano who recently joined the National Artists list.*

Stratford Festival Invites Soviet Artists

Negotiations have been under way between the Soviet Embassy in Ottawa and the Stratford Shakespearean Festival for the visit of a group of seven Soviet artists to this summer's Festival. Following efforts of Gordon Jocelyn, Festival music administrator, the Soviet Embassy suggested the visit of a representative group of artists for ten days during the 1957 Festival season. The group would probably include three actors and producers of Shakespearean plays in Soviet theatres, headed by Mr. Tsarev, director of Moscow's Maly Theatre and noted performer in the title role of "Hamlet."

Nat'l. Music League Announces New Officers

At its annual Board of Directors meeting, June 4, the National Music League announced that Richard P. Leach, director of the Metropolitan Opera Guild, will serve as president of the Board for the forthcoming season, replacing Mr. Robert E. Simon, Jr. The Board appointed Mr. Alfred A. Rossin managing director of the League, the position formerly occupied by Mrs. Anna C. Molyneaux, who retired this season. Newly elected to the Board of Directors is George R. Marek, vice-president and general manager of RCA Victor Records Division. Continuing as directors are Mrs. Molyneaux, Mr. Rossin, Claire Feit, M. Victor Leventritt, Paul Ulanowski, George Peabody, Lionel Perera, Sergius Kagen, Leon Barzin, J. Woodrow Sandler, and Robert Werner.

Erich Leinsdorf Vice Chairman of Central Opera Service

The Central Opera Service, which concluded a successful two-day meeting Mar. 29-30 in New York City, has released the names of the newly nominated officers of the Central Opera Service Committee for the year 1957-1958: co-chairmen, Mrs. Norris Darrell and Elmer Nagy; vice chairman, Erich Leinsdorf. On the first day of the meetings Mr. Leinsdorf spoke to the Council about modern opera and the need for composers and singers to work together.

Mr. Leinsdorf is at present in Europe where he has conducted six performances of Stravinsky's opera "The Rake's Progress" at the Holland Festival. The second of these six performances coincided with the 75th anniversary of the composer. In July and August, Mr. Leinsdorf will conduct recording sessions with the Rome Opera in Rome, Italy.

Premiere Performances

■ Joseph Wagner's "Panorama," from the ballet "Hudson River Legend," recently had its first performance by the Buffalo Philharmonic, Willis Page conducting.

■ Paul Creston's new Violin Concerto will be premiered and performed exclusively next season by Benno Rabinof.

■ Radie Britain's "Cowboy Rhapsody," dedicated to the pioneers of West Texas (Miss Britain's native state) recently received its world premiere by the Amarillo Symphony Orchestra, with Clyde Roller conducting.

■ A world premiere in musical composition, 25 "first modern performances," and what is believed to be a "first Pennsylvania performance" of a string quartet by Benjamin Franklin were features of five public concerts of the Quincentennial Early American Moravian Music Festival and Seminar at Bethlehem, Pa., June 23-30. Dr. Vittorio Giannini's "Canticle of Martyrs" was heard for the first time anywhere during the annual festival. Commissioned expressly for the church's 500th anniversary summertime festival by Dr. Thor Johnson, music director of the Cincinnati Symphony Orchestra and of the Moravian Church in America, the "Canticle" is based on the Service for Martyrs in the Moravian Hymnal. Dr. Giannini is on the faculty of the Juilliard School of Music. Benjamin Franklin's Quartet in F Major, was receiving its first public presentation in the Keystone State. Nearly all the rest of the music that was played at the public concerts was first modern performances of works brought to light by research in the archives of the Moravian Church in Bethlehem, Pa., and Winston-Salem, N. C.

■ "Park Avenue Kids," by Don Gillis, a realistic, modern link between Carnegie Hall and the Teen Town Canteen for the high school gang in Anytown, U.S.A., was premiered in Elkhart, Ind., at the high school auditorium May 12, before officials from various Indiana cities, movie and TV personalities, and an audience from Elkhart and the surrounding area, including the student bodies and faculties of ten colleges and universities in northern Indiana. The composer was present at both performances.

■ The world premiere of a second orchestral work by Marshall W. Turkin, business manager of the Fort Wayne Philharmonic Orchestra, took place at a May concert in Valencia, Spain, with Jose Iturbi conducting. The work, "Ballet Suite for Orchestra," inspired by five stories by Oscar Wilde, has been tentatively included in a special concert in Madrid in honor of U. S. Ambassador John Lodge. In February, Mr. Turkin's "Jubilation Overture" was premiered in Valencia by the Orquesta Municipal de Valencia, conducted by Mr. Iturbi.

■ A recent work for organ, "Pastel," by Robert Hebble, was given its first performance before a large audience on Easter Sunday afternoon. The occasion was a recital on the five-manual Aeolian-Skinner organ of the Riverside Church, N. Y., by Ted Alan Worth. The work, built on a rich harmonic structure, makes full use of the broad string tone and lovely solo stops of the organ; the middle section is cast as a scherzo. The composer is a former pupil of Nadia Boulanger in Paris. Despite his youth, Mr. Worth proved himself to be a brilliant and imaginative organ virtuoso.

■ Another find in the search for "restful" music by Edward B. Benjamin, business man and philanthropist of New Orleans, La., and Greensboro, N. C., was revealed to the public May 13, when the North Carolina Symphony Orchestra at its annual adult concert in Durham, N. C., gave the premiere performance of Gerhard J. Wuensch's Nocturne for Orchestra in F minor. Wuensch, who teaches at Jordan College of Music, Butler University, was present to hear his Nocturne and to receive the $1,000 cash award offered annually by Benjamin through the North Carolina Symphony Society for an orchestral composition by a resident of the U. S., Canada, or Mexico judged to fulfill best the "artistic standards, purposes, and ideals of the Benjamin Award."

■ During their forthcoming European tour, beginning in October, duo-pianists Arthur Gold and Robert Fizdale will appear in recital and with orchestra throughout Germany, France, Italy, and Holland. On Oct. 31 they will give the European premiere of their recent discovery, the Mendelssohn Concerto in A-flat major, in Toulouse, France. The first New York performance is set for February, 1958, with the N. Y. Philharmonic-Symphony. They will also present the European premiere of Milhaud's Concerto for Two Pianos in Munich, Nov. 15, with the composer conducting.

"Unforgettable"—Dr. Robert Pirk, New York Staats-Zeitung, 1956

HELEN ROVELL

DRAMATIC SOPRANO

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New York TIMES—J. Briggs
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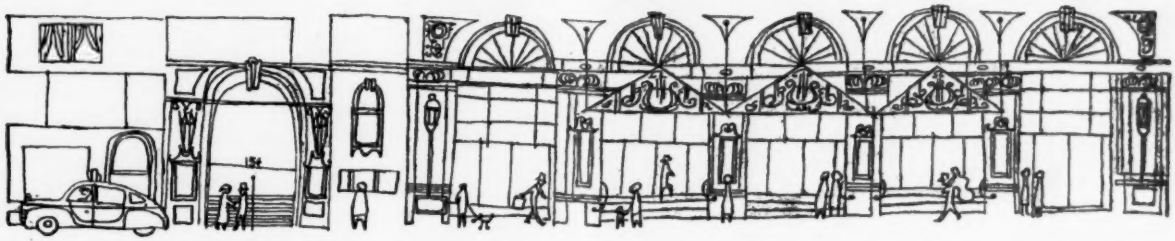

■ Much of the excitement around our beat this month came out in the speechifying at the 20th anniversary celebration of the **American Guild of Musical Artists,** more familiarly known, with the current passion for alphabets, as AGMA (reminding us of earlier days when people plaintively asked "How do you *pronounce* NRA?). That takes us back to the founding of the association, now so powerful in music business and the affairs of artists. AGMA was not, to our knowledge, born on a golf course during an inspirational "bout" between Lawrence Tibbett, Frank Chapman, and Gladys Swarthout. Actually, though no one seemed to recall—or perchance this data is too dating—a group met with Elizabeth Hoepple and organized the first code and charter cum dues ($10, I think). This enterprise flourished for several seasons and formed a nucleus for the subsequent union of strong top-flight artists and allied ensembles. Tibbett worked valiantly, as did many of the "name" singers and instrumentalists. They fought with him and stood like Stonewall Jackson, until they scared the most august of impresarios. Well, that's all in the record.

We had a wonderful time at panels and parties. Everyone had his or her say (managers, too). We admired Chairman **Regina Resnick's** red ensemble at the cocktail doings and the blue "creation" worn by this fine singer at the dinner. We applauded **Brownlee** (affably presiding), **Larry Tibbett, Hy Faine,** and saluted with waves and cordial screams many friends and colleagues of other days. (A more serious-minded editor will give program details.) We feel we should suggest to **Jerry Hines** and **Julius Berger** that they try a contrapuntal arrangement of Jerry singing the Volga Boatman chant against Julius playing the Blue Danube in their next skit of rivers and vodka and such. (*What* was the reason for the pretty little girl who just sat planté la during their sketch?) **Eileen Farrell** as a piano-sitting night club canary brightened our evening, and the other bits, "Les Girls" and the "Wiener Knaben," were tuneful and pleasing. We are wondering, though, just what is today's idea of a counter-tenor. Much as we enjoyed **Russell Oberlin,** we couldn't help recalling that the real counter-tenor goes into alt with tenor timbre, whereas Oberlin sounds to our not-too-deaf ear as though still in the boy soprano category. But it was pretty. **Senator Javits'** proposal to send 1200 exchange students, free, each year for European study did not strike us favorably. Immaturity would not impress "Iron Curtain" countries, and Partout, being aged and soured in the grain, is dead against getting young folks used to a free ride. Let 'em work for their training, say we. Having a career served up sans even a cover charge gives young minds the idea that everything is easy and made just for them. Perhaps that's why there is often so little staying power in the younger artists. My, my, how the ministerial inheritance comes out every now and again!

■ The recent headlines about **Lauritz Melchior** and his marauders out in the California hills reads like a real cops and robbers tale. Fortunately, even as we write, the gems are being recovered and the bandits captured. Fast work. Melchior is one singer who, in our opinion, upsets the axiom that no one is irreplaceable. Since his lamented and badly handled departure from the Met roster, the management has not come up with a single tenor of the heroic Melchior stature, and we mean not only in physique but in the straight, orchestra-overriding voice. Will anyone ever forget his "Walse, Walse?" We (envious) would like to remind Kleinchen (Mrs. M.) of her prophetic statement one anniversary night at Jones beach. "At least," she laughed, "I've kept my figure," which most women would prefer to "jools."

■ The following is an open letter, with apology, to **Louis Kentner,** whom we have, apparently, deeply wronged. "Dear Mr. Kentner, Ply us with Bach but not Bacardi. We regret writing incorrectly (under the influence, no doubt) the name of your charming wife, which is, we are told (vehemently), **Reselda.** Somehow the name Carla came out with clarity in the usually faithful notebook. Although bowed with remorse over the error and chagrined, too, we can't help wondering *who* is Carla.

■ **Sisi Peerce** (authentically Susan) has enticed her dad, **Jan Peerce,** to go into "rhythm" numbers. "You can do it," she encouraged. "I'll coach you." We hear the jam sessions have startled the neighbors around the Peerce home in New Rochelle. "What gives?" is the query. Well, evidently the better one sings, the better one sings anything. Teen-age Sisi chose the songs and tutored effectively, and a new recording marks the auspicious debut of Metropolitan Opera's star tenor in a jazz RCA Victor opus coupling "Wonderful, Wonderful," by Edwards and Raleigh, with one of Jan's pet encores, "My Yiddishe Momma." The latter has been sung by Jan from Las Vegas to Leningrad with audience approval.

■ Does 57th Street seem like a fiery furnace these wearying days? Why not try Fire Island? **Mr. Zorek,** of Mayfair Travel Service, promises that the weather will be fair and cool for the Chamber Music Festival August 9 and 10. Mayfair has a wonderful idea, appealing to connoisseurs of food and music. Have, they suggest, a leisurely dinner at Community House and then attend the concerts scheduled to begin at 10 P.M. Grab your knapsacks, kids, let's go. Stadium Concerts will have passed into history by then. Have you climbed the hill this summer? Partout is holding the thought (as we write this) that the rains won't come Thursday because **Minnie Guggenheimer** will be crushed (if ever) if Tebaldi doesn't sing June 27, her only night in New York between ships. Latest flash from Minnie is that it won't rain. "If it does, I'll just have to return all that money and go bust," says the indomitable impresario.

■ **Danny Newman,** of the Lyric Opera in Chicago (you know, that settlement on the shores of the "shining big sea water"), popped in just before 5 P.M. to tell us the big plans and announce the big artists of the season opening Oct. 11. He was radiant over the Lyric Opera and also over the Sat. June 22 wedding of miracle-girl **Carol Fox.** The lucky bridegroom is **Dr. C. Lachlan Flannigan** of Chicago.

■ Pint-size **Dorothy Bersin,** MUSICAL COURIER's ball-of-fire from Los Angeles, has been a visitor to the New York office. Also **Mary Bran,** who blew the AGMA panels into a high gale with caustic comments. Mary is off to Europe to scout for talent. Another welcome visitor was **Gabor Corelli,** the Met's tenor who in his pinch-hitting stole the applause in four of the season's spectaculars. News of another Met tenor comes from Italy where **Daniele Barioni** and **Vera Franceschi** were wed. And no one told us there was a suspicion of a romance. Our secret feeling is that maybe we are slipping. Send in your news—fit or not—all's grist to our milling around, says . . . . . PARTOUT

Down-to-earth business men find it's heavenly to play chamber music

LET'S WARM UP ON A HAYDN

By WALTER F. GRUENINGER

YOU DON'T have to keep your ear too close to the ground to hear that men in business are among those participating in a form of recreation popular in England 300 years ago. It's playing chamber music with friends. The compositions of Gibbons, Locke, Jenkins, Coprario, and Ferrabosco have given ground to Haydn, Mozart, Beethoven, Brahms, and Schubert. But among amateurs the reason for playing is the same in any century. It's fun to play!

Justin F. Shapiro of San Leandro, Calif., an administrator and project manager at Land Air, Inc., plays the violin. He finds chamber music playing "the most relaxing and most completely refreshing avocation imaginable." Archer Ames, violist, owner of a photo retouching firm in New York City, says, "Headaches, pains, worries —all recede." Peter C. Goldmark, vice president of the Columbia Broadcasting System, physicist and cellist, finds: "The change from concentration on electronic problems to five or six sharps or flats provides tremendous relaxation. The feeling that develops among chamber music players is something very special. It is like belonging to the same family." Players of wind instruments, like A. Maurice Loveman of Nashville, who tootles the flute and operates a planing mill and wooden box factory, say they benefit physically because of the breathing.

Specifically, what is this recreation? What goes on among amateurs who turn to it?

Chamber music is music written to be played in a chamber or room—music for the home, one player to a part. It's the most intimate form of music and, very likely, the most expressive. It's a conversation between instruments of nearly equal importance. It's the department head get-together rather than the annual meeting. Potentially, every player is a soloist. The greatest heritage of the form is the string quartet, in which two violins, viola, and cello discuss heavenly subjects. But important works have been composed for combinations that include piano, clarinet, flute, French horn, oboe, and a few other instruments.

Barber shop quartets, banjo clubs, and folk singers amuse most chamber music players. They feel they have gone far beyond them. They commune with great minds. But not all of them look down their intellectual noses. Earl G. Hedden of New Albany, Ind., is a retired bank cashier who plays the cello. Although he appreciates Bach, Beethoven, and Brahms, and the long line of classicists, he is thankful that he can also love Stephen Foster, Victor Herbert, "In the Gloaming," "Forgotten," and numerous hymns.

In the 17th century no English gentleman was considered "compleat" unless he played music at sight. Merchants and noblemen often invited friends for an evening of unrehearsed "do it yourself" music-making in which the host and his family participated. Contributing to the growing interest in chamber music in our time is increased leisure and such horizon-stretching factors as higher formal education, radio, and phonograph records. More money is spent for admissions to concerts than to baseball games. Phonograph record sales hit a new high of over $250 million last year, and "serious" music is gaining on the Elvis Presley kind.

Passive listening is not enough. Arthur Martin Karl, president of Names Unlimited, Inc., came to that conclusion when he was 31. He wanted to participate. He studied the recorder, an old type of flute, until he became fairly proficient. But he found he was on the wrong instrument. The expressive potential of the recorder was too limited, and there was insufficient good music available for it. So he turned to the cello. He says anyone who can read music, takes lessons, and practices an hour a day for two years can play well enough to join an understanding amateur string quartet that likes the simpler Haydn quartets.

In 1946, the late Leonard A. Strauss, an Indianapolis business man, dreamed of a coast-to-coast chain of homes that would offer an evening's hospitality to chamber music players. He traveled often on business, and during his trips he missed the fun of playing his viola with friends. The path led to Miss Helen Rice in New York City, a skilled amateur violinist and violist and an indefatigable worker in the cause of amateur chamber music. The Amateur Chamber Music Players grew out of their meeting. Its eighth directory of more than 3,000 members has just been published. It gives names, addresses, phone numbers, instruments played, and each player's rating of his skill. Outside of the United States, 27 countries are represented. Members are expected to encourage the playing of chamber music. There are no dues, though contributions are accepted to cover operating expenses.

Here's how it works: I am listed in that directory as a violin, grade B. Six months ago a stranger telephoned me. He and his wife had just moved to our section of New Jersey and had found from the directory that I was the nearest violinist. He played the violin; his wife played the cello. A professional violist, a woman listed in the directory, had agreed to come for quartets in a week. Would I join them? It wasn't until our fourth session that I asked Marvin Mausner what he did for a living. He's a Ph.D. employed as a chemist, with a finger in developing new products for the Interchemical Corporation.

The same four players frequently get together every week. One quartet consisted of four men: a retired minister, a retired seaman, a secondary school mathematics teacher, and the business manager of a group of magazines. They met every Tuesday, skipping the summer months, for six years. Substitutes were secured when regulars were ill. In theory, the group rotated the locale from one player's home to another. Actually, the player with the biggest house and the best refreshments was generally the host. The quartet did not disband until World War II, when gasoline rationing made travel costly and the pro-Hitler views of the retired Prussian seaman met with opposition.

It is no less common, however, to sit in with many different players during the course of a year. If every player had his way, he'd probably play one night a week with a steady group to "work up" a composition, and set aside another night for "free-lancing" —reading at sight and meeting new enthusiasts. That's what Armand Pushman, violist and partner in a wholesale oriental rug company, tries to do. Most players are delighted to play with *anybody* once a week. In nearly all areas, the cello is in short supply.

One of the players' delights is an "open house" session. The Hunterdon County Art Center in New Jersey runs an "open house" in the Old Stone Mill the second Sunday each month. Playing fee is $1. Free tea and coffee, but bring your own sandwiches. One of the best chamber music violinists I have met in 20 years of playing goes there on occasion. He is Kenneth C. Deane, assistant Eastern Manager of Scott, Foresman & Co. Many players have their own "open houses." They invite friends to come in on Sunday at 3 P.M. or any time up to 10 P.M. On New Year's Eve the sessions may run from 9 P.M. to sunrise.

On such occasions, no one knows what will be placed on the music stand. Before the cello arrives, it may be the Leclair Sonatas for two violins in the Hinrichsen edition, or the Viotti duets, or the "schmalzy" Dvorak Terzetto. But when there's a

The author is circulation director of Dun's Review and Modern Industry, *from the March, 1957 issue of which this article is reprinted.*

quartet, expect one of the Haydn 30 Celebrated. The "Bird," perhaps, with its distinctive chirping. Or the "Emperor," which gives everyone a chance to lay it on thick when he carries the Austrian National Hymn in the poco adagio, cantabile movement of variations. But before long there's a pianist in the house, and then it's the gay Brahms Piano Quartet in G minor followed by the Dohnanyi Piano Quintet No. 1 with the 5/4 movement that throws most sight readers. But here's a clarinet! His Dixieland band at Harpers Amusement Park has a two-hour break. He's come over to do the Mozart Clarinet Quintet before supper. Then, while most players take a breather and a salad and some hot lima beans, an eager-beaver violin, cello, and viola breeze through the melodic Beethoven Op. 3 and the first Schubert B-flat.

But the clans have gathered now, and it's time to go into the chamber orchestra repertory, substituting instruments when the composer's wishes can't be met. Let the bassoon play a cello part and the horn transpose the bass. How about Holst's St. Paul's Suite, written for players in a girls' school, or the Handel Concerti Grossi —eighteen of them—or the Bach Brandenburgs—six of them? *Everybody* plays until the crowd thins out to the Mendelssohn Octet. Too soon comes midnight. One more? There's just the right combination left to speed the departing guests, Haydn's Rider Quartet.

Some players prefer a "double-header" or a "week-ender." In the double-header, the same players have a session before supper and one after supper. As for the "week-ender" — John Burnham, now of Welsh, La., plays the violin and viola for fun. For a living he's bought for American Locomotive and for Kaiser Frazer. He recalls one memorable week end when he and three others bade farewell to their mates, took a cabin in the woods, stewed up a pot of food, and played by daylight, candle, and firelight until they *had* to come home.

Robert N. Lyon, cellist and head of the forecast and financial research division of Standard Oil (N.J.), is in his 26th year with the same group: a jeweler, a commercial artist, a tax collector. The quartet has a "Summer Festival" at the commercial artist's place in Patterson, N. Y.; they call it "The Tanglefoot Festival." Last summer he went to South America on business and had four wonderful evenings in Argentina and Brazil. "The music comes out just the same, though the violin is played in Italian, the viola in Portugese, the second violin in German, and the cello in American, with coffee conversation in gesture."

Music camps offer the same opportunity for round-the-clock playing as an open house or a double-header. Aspen, Col., Interlochen, Mich., Bennington College, Vt., and Goddard College, Vt., invite amateurs during summer sessions. They go for one or two weeks' vacation, travelling as far as 1,000 miles. Business men flock to these places. It's common to find amateurs playing eight hours a day. They outlast the professionals.

A "meeting" at the author's home. From left to right: JAN TOMASOW, *professional concert violinist; the author;* DR. PETER C. GOLDMARK, *vice president, CBS;* GERALD REIDY, *service representative, Public Service Electric and Gas Co.*

Vincent Canzoneri of Newton, Kan., plays the viola and violin and is vice president of American Flours, Inc. He says, "I never could get a kick aesthetically from a bag of flour, so must have chamber music. . . . Besides, I do not know a better way of enjoying a friend than through making music together. We say things to each other that words never get across. I have played quartets from Washington, D. C., to Hawaii and as far west as Tokyo. I wish I could spend a summer at the Aspen music camp, but that's out of the question since wheat is harvested in the middle of the summer."

The international aspects of chamber music playing seem endless. Last year Russell J. Ferree, violinist and treasurer of the Lubrizol Corporation of Cleveland, spent three weeks in London and Paris. Through contacts given to him by the Amateur Chamber Music Players he enjoyed two sessions in each city. He spent Sunday afternoon in Paris in a French home. "There were seven of us. I spoke no French, and only two others spoke English. Yet we all became the best of friends. In England I played quintets. An elderly Scotsman played viola, and his wife (much younger) played first violin. The cellist was a delicate little old lady, quiet and retiring, who smiled and said very little. She swayed from side to side and gave it everything she had. A postal employee played second viola."

If you own a fine instrument you are likely to reveal more beauty more easily than if you own a poor one. Most amateurs do not own instruments as good as those of professional orchestra players, but there are exceptions. George Klemperer, the Richmond, Ind., farmer, who says that playing quartets is "a perfect balance to farm life," plays a Guarnerius del Gesu made in 1732. It's not unusual for a Guarnerius to sell for $30,000. Sotirios S. Lontos of Brandon, Vt., owns a Gaspara da Salo cello made about 1590. Mr. Lontos dabbles profitably in antiques. He has played quartets with the same group for 20 years. All were amateur player-business men in New York.

Lionel Billeud, owner of a general insurance agency in Lafayette, Ind., takes pride in his fine old Tomaso Eberle violin made in the 18th century. Sam Citron plays a Sanctus Serafin violin made in 1672 and a Giacomo Rivolta viola made in 1824. He is a partner in a jewelry supply company in Charlotte, N. C. His amateur string quartet once invited the great Budapest Quartet for an after-recital supper. Robert J. Kemmer of Grafton, Wis., supervisor at Sprague Company, plays a fine Giovan Paola Maggini viola made in the early 17th century. Herman Silver of New York City is a textile designer who also operates a silk screen plant and plays a Bartel viola made in Vienna in 1745.

Joyce N. Feldman owns a Peter Guarnerius violin and is in the export business in New York City. He says, "We tolerate some professionals. Others we accept." Among the latter are Isaac Stern, Gimple, Goldberg, Milstein, Odnoposoff—all internationally known virtuoso violinists.

Nearly every world metropolis offers at least one home, often a business executive's, where the virtuoso who is passing through on a concert tour may tarry for the fun of playing chamber music. Good food and good companionship are expected; good playing is hoped for, though not often found by professional standards. But actually some experienced amateur chamber music players excel professionals who are soloists or are more accustomed to playing in orchestras.

Ludwig Stein plays the violin around New York City, often with professionals. He is vice president and buyer for a chain store. He says, "Play with the best artist who will play with you, even though you may be the worst. You can never benefit if you are the best of the group."

Do men want women in chamber music groups? Yes and no. John M. Deschere of Poughkeepsie, N. Y., plays the cello when he isn't assisting the comptroller at Vassar College. Frequently he is the only male in a quartet. He *likes* to play music with the ladies. But Samuel Wolf, Linthicum Heights, Md., an electrical engineer who plays the violin and horn, says, "It's like admitting a woman to a poker game." One widower says he likes to play with the ladies because he may find another mate. During the early years of the war, a young amateur male, quartet-playing cellist married the second violin within six months of their meeting over Haydn. Now their pretty 15-year-old daughter fiddles Haydn, too.

T. K. Jenkins, lawyer from Buffalo who plays the cello, summarizes the situation when he says there is no discrimination between sexes but, "There is less interference from conversation and other things when the group is masculine."

M. W. Wallace, who is a city planning consultant, market analyst, real estate developer, and violist from Salt Lake City, has put his finger on something: "There must be a great number of men who enjoy good music but are afraid to admit it for fear of being considered odd. It's much more acceptable to be a fight fan. Many secretly wish they could play an instrument now, but gave up studying too soon. Moral? Encourage our youngsters."

George D. Burgesser, oboist and special agent of the Treasury Department in Chicago, says this to young business men: "If you like playing chamber music more than something virile like bowling or weight lifting, it's no reflection on your masculinity or your business integrity. You're not an odd ball for preferring Haydn to ridin'."

Finally, if you ask a group of chamber music players, what they dream of doing with the art, you come up with answers like these:

Henry Berninger, cellist and retired plumbing and heating contractor living in Miami, would like to play the old composers perfectly. A stockbroker would like to play the late Beethoven quartets as Beethoven envisioned them. Ernst Kassowitz of Seattle, cellist and professional photographer, would like to keep together an enthusiastic group of quartet players and hopes that more people will get acquainted with and love chamber music as he does. Walter Distelhorst, retired advertising manager and clarinetist of Louisville, would like to continue playing for years and years with three grandsons—two clarinets, flute, and trumpet. Milton N. Donin of Metuchen, N. J., executive at E. R. Squibb & Sons, would like "to play (just once) in a quartet using four well-matched old instruments played by me [viola] and three first-rate professionals who are kind and charming enough to make me play over my head and not feel like an ass. The session is to be followed by fine food, drink and conversation." A cellist-executive dreams, "I'm at a concert of the Budapest Quartet and at 8:35 P.M. the manager comes out and says, 'Is there a cellist in the house?' Of course they'll have to take out the Bartok." All players would like to play better and forever.

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TOWN HALL

American Mandolin Orchestra, Apr. 27, E—Everyone in the audience seemed to know everyone else in the audience —and on the stage. The enjoyment on both sides of the footlights was immense. The visiting reporter from a music journal was, frankly, out of place at so festive a reunion of amateur music-makers and music-lovers. Two premieres were given. "Western Star," for piano and orchestra, composed and performed by 15-year-old Linda Babits, was discursive, but showed promise, talent, and facility. H. Tinsky's "March Onward Israel" was as march-like as a piece could be on three dozen or so mandolins, supported with trumpets, woodwinds, and tympani. Soprano Lucille Blackton sang a group of Israeli songs with a lovely voice and full command of the special stylistic demands (slides, shakes, humming). Her Puccini and Verdi arias were less effective, but they did reveal a voice of considerable power. The mandolin pieces, all conducted by Thomas Sokoloff, included good-natured arrangements of music by Rossini, Dvorak, Khachaturian, Verdi, and Bizet. K. H.

Music For Moderns, May 19, A—Martial Singher and Mahalia Jackson shared the third program of this series, entitled "Variations On The Folk Theme," devoting themselves respectively to French folk music in its politer manifestations and to gospel singing. Mr. Singher's vocal accomplishments do not include a capacity for the delicate lyricism and simplicity of expression necessary to make the salon piece convincing, and his efforts, especially in the Ravel Quatre Chants Populaires, produced only discomfort. The accompanying of Paul Ulanowsky was, as always, totally musical.

Nothing could have been more welcome than Mahalia Jackson's moving interpretations of a dozen Negro folk and gospel songs in the second half of the evening. Her improvised program included such favorites as "Joshua Fit The Battle Of Jericho," "It Don't Cost Very Much," "Jesus Met The Woman At The Well," and one of the most beautiful laments I have heard, "I've Been 'Bused And I've Been Scorned." Her voice and her presence were both captivating. Assisted by the Misses Fall and Overhall at the piano and Hammond Organ, she sang religion into the audience and effected a total conversion, at least for the evening. The microphone was unnecessary in Town Hall, as her voice is rich and penetrating, but the amplification became uncomfortable only when she moved too close to it. The beauty she evoked is unforgettable and her concert this fall will be awaited with impatience. R. S.

Music for Moderns, May 26, A—The final concert of this interesting series combined the talents of the Chico Hamilton Quintet (Fred Katz, cello, John Pisano, guitar, Carson Smith, bass, and Paul Horn supporting Hamilton as percussionist and doubling on practically all the instruments of the piccolo-saxophone species) and Anahid Ajemian, famed concert violinist, who soloed with the Quintet in the Concerto Petite, written especially for this occasion. The program began with a setting of the ballad "Lord Randall," written by Fred Katz who composed the Concerto. In the opening group, all "first performance" numbers, were "Walkin' Carson Blues" and Folk Lore, by Carson Smith. This was described as a musical account of what happens at a revival meeting. After the intermission we heard the stirring Toccata for Percussion, by Carlos Chavez; October Mountain, by Alan Hovhaness, a first performance of a mood-evoking piece, and Ritmo Jondo, by Carlos Surinach. As an example of worth-while, new program repertory, this was the top concert of the Music for Moderns presentations to date, being enjoyable and, one must confess, educational. M. C.

CARNEGIE RECITAL HALL

Composers Group of New York City, May 14, E—Earmarked by an almost apologetic blandness, the program of new works was more of a tribute to the past than an expression of fresh, individualistic talent. These young writers are still in the transitional stage of style development. Despite their obvious seriousness and dedication, they have limited themselves by relying more upon contemporary idioms than upon their own imaginations. They emulate composers who are now in established vogue, but who were writing some fifty years ago.

Thus the evening revealed little that was new and the references were often blatant. The lush sounds of Paul Giasson's Children's Suite fell pleasantly on the ear. Steeped in Impressionism, it was particularly reminiscent of the piano works of Turina and Ravel. Donald Lybbert's Introduction and Toccata for Brass and Piano was Stravinsky born and bred, with special bows to "L'Histoire du Soldat." And so the program went—compositions of skill, either smothering in linear complexities or driven into obscurity by their own noncommittal nature. Other works were Sonata No. 5 by Cecily Lambert, Songs, for voice, clarinet, and piano by Vally Weigl, Suite for Piano by Judith Dvorkin, and Trio for Violin, Cello, and Piano by William Ames. The performers, however, were excellent. Outstanding among them were pianists William Masselos and Mitchell Andrews, and soprano Betty Allen. D. A.

Renate Rampfel, pianist, May 31, E—Young, Czech-born pianist Renate Rampfel brought to her first New York recital a background of only eight years of keyboard training. Although Miss Rampfel has accomplished a great deal during her short apprenticeship, she was ill advised to make her professional debut at this time. She is certainly musical and displays a promising technical facility, but she has not yet gained sufficient control of either her fingers or her interpretations. The program of works by Beethoven, Brahms, Chopin, and Liszt revealed that the pianist would do well to concentrate less on parlor music and more on the fundamentals of serious music making. D. A.

KAUFMANN CONCERT HALL

Facade; L'Histoire du Soldat, May 25, E—An unusual program, combining the dance, music, and literature was presented by the Poetry Center and Lilith Productions of the Lexington Avenue Young Men's and Young Women's Hebrew Association, through the medium of two works, William Walton's "Facade" and Stravinsky's "L'Histoire du Soldat." Patricia Neway recited the Edith Sitwell poems in the "Facade," and Martin Freedman was the narrator in the Stravinsky presentation. The chamber orchestra from The Mannes College of Music, conducted by Stefan Bauer-Mengelberg, gave an excellent account of the "Facade" music, but yielded only variable support to the actors in the "Histoire du Soldat."

The subdued musical scoring of "Facade" was well set to the 21 Sitwell poems. Miss Neway read the poetic lines with spirit and understanding but, as is frequent in performances of this type, the microphonic speaking

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and musical background projection seldom were in well-proportioned balance. The stage performance and narration of the "Histoire du Soldat" was without exception of a high order, and was enhanced greatly by an impressive display of lighting effects.

The cast for "Histoire du Soldat" included Frances Alenikoff as the dancing Princess, Alvin Epstein as the ingenious Devil, Edwin Sherin, Soldier, and Martin Freedman, Narrator. Mr. Freedman was also the director. L. C.

CARL FISCHER HALL

The American Recorder Society, May 19, A—The American Recorder Society, founded in 1939 by Suzanne Bloch, is a lively, significant organization fulfilling many needs. First, since recorders are "social" instruments—one recorder player is like one madrigal singer—the society is a means by which performers can locate one another, forming groups like, for example, The Krainis Consort, seven players who performed three Intradas by Hans Leo Hassler, the Four-Note Pavan by Ferrabosco, and several Yugoslav Dances arranged by W. S. Allen. Second, the society provides a stage for modern works, some of them written by members. Paul Hindemith was represented by a Trio; Erich Katz, musical director of the ARS, by Music for Recorder Consort and Percussion, one of the entertaining high-points of the evening; and LaNoue Davenport by Three Duets. The society even publishes its own music and keeps track of editions, records, concerts, and so on, with a quarterly newsletter. Third, though many of its members are amateurs, it demonstrated the power to present concerts of genuine musical excellence.

Outstanding players of the evening were Bernard Krainis and Joel Newman. J. B.

OTHER CONCERTS

Immaculata Singers, Town Hall, May 23; **Henry Cordy,** tenor, Carnegie Recital Hall, May 25; **The Caldwell Singers,** Waldorf Astoria, May 26; **Joel Bouchon,** tenor, Carnegie Recital Hall, May 27; **The Charles Pope Choristers,** Town Hall, June 7; **Marco Sorisio,** tenor, **Roberto Sorisio,** bass-baritone, Town Hall, June 9. Carl Fischer Hall: **Barbara Lee Chadwick,** pianist, May 4; **Joseph Sansone,** pianist, May 5; **Arthur Alston,** tenor, May 12; **Renato Premezzi,** pianist, May 13; **Marie Reale,** pianist, May 18; **Helen Bobbins,** pianist, May 19; **Leola Lucey,** pianist, May 23; **Cecile Lyons,** pianist, May 25. **N. Y. Symphonic Choir, William Akers,** conductor, Carnegie Recital Hall, June 4; **The Charles Pope Choristers,** Town Hall, June 7; **Josephine Buuck,** soprano, Town Hall, June 16.

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LOS ANGELES

■ Three conductors presided over the Los Angeles Philharmonic Orchestra after the departure of Edward Van Beinum, at the end of February, until the close of the season in early April. During his tour of duty, Erich Leinsdorf gave excellent readings of Prokofieff's Seventh Symphony and Schubert's Symphony in C major. Under his direction also, the Orchestra accompanied Gregor Piatigorsky in a fine performance of the Dvorak Cello Concerto.

Associate Conductor John Barnett led two concerts, which were highlighted by Dame Myra Hess' warmhearted and relaxed rendition of Beethoven's Third Piano Concerto and a performance of Stravinsky's "Sacre du Printemps," which displayed the best of Barnett's conducting to date.

Alfred Wallenstein showed his secure grasp of contemporary scores in a performance of Bartok's "The Mysterious Mandarin." And Artur Rubinstein performed Brahms' Second Piano Concerto, in his usual grand manner, with the Orchestra, in a program that also included Schumann's "Spring" Symphony and ballet excerpts from Samuel Barber's "Medea." On April 11, 12, the Philharmonic's season finale presented William Schuman's "New England Triptych," Beethoven's Fourth Symphony and the final half hour of Richard Strauss' "Salomé." Phyllis Curtin's Salomé was reliable and intensely musical. The assisting artists were Frances Bible and David Lloyd.

■ Recitals sponsored by Civic Community Concerts included those of Marian Anderson, Myra Hess, and the Obernkirchen Children's Choir. Miss Anderson is singing well again after a brace of seasons when this could not be said. The lower voice is too heavy and often unreliable in pitch, but superb artistry makes an Anderson recital a genuine musical experience. Myra Hess' program included a Bach Suite, Beethoven's Sonata (Op. 111), and Schumann's "Carnival."

Glenn Gould has yet to play in Los Angeles, but he did shock Pasadena concert-goers out of their usual lethargy. One need not like his Beethoven to rate his Bach out of this world.

On May 10 Peter Merenblum celebrated 20 years devoted to the encouragement of young instrumentalists in Southern California. As founder and director of the California Junior Symphony, Merenblum has left his

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mark on hundreds of the finest young talents in the area. The occasion was an Anniversary Concert in Plummer Park Auditorium. Following a pattern of long standing, all soloists were members of the orchestra, which appeared 110 strong.

After a series of four Twilight Concerts, each featuring two outstanding young musicians, the Young Musicians Foundation held its final auditions June 9. Judges Leonard Pennario, Richard Lert, Felix Slatkin, Miklos Rozsa, and Joseph Schuster declared two winners: soprano Ella Lee and pianist Edward Auer. Each received five hundred dollars.

■ Aaron Copland was guest composer, conductor, pianist at the 11th annual Ojai Festival, May 24-26. High points of the Festival were Copland's Clarinet Concerto (1948), played by Mitchell Lurie; his Twelve Poems of Emily Dickinson, sung handsomely by Margery McKay; a bang-up wind concert by the Fine Arts Quintet; and portions of Copland's "The Tender Land," in its revised form.

■ Franz Waxman, founder-director of the Los Angeles Music Festival, opened this year's series June 7 in UCLA's Royce Hall, conducting the "Coriolanus" Overture and Beethoven's Ninth Symphony, with soprano Ella Lee, contralto Dorothy Ledger, tenor Richard Robinson, and bass Samuel Van Ducen. On June 10 Roger Wagner conducted his chorale in the west coast premiere of Lucas Foss' "Psalms" and William Walton's "Belshazar's Feast." Final musical event of the Festival was an all-Stravinsky concert on June 17, a joint concert with Monday Evening Concerts, celebrating the composer's 75th birthday.

Waxman opened the concert with the Birthday Greeting written by Stravinsky for Pierre Monteux's 80th birthday. Robert Craft, talented Stravinsky protege, carried the major load of conducting, presiding over the American premiere of the Canticum Sacrum, first performed last fall in Venice's St. Mark's Basilica, and the world premiere of "Agon," a ballet for 12 dancers. Commissioned by Lincoln Kirstein for the N. Y. City Center Ballet, "Agon" is composed in half tonal and half "serial" technique. In it Stravinsky affirms that for him the "tone row" is an important, if not now the most important, structural synthesizer in music, useful for both tonal and atonal music. Stravinsky, fully recovered from a mild thrombosis suffered last October in Berlin, conducted his Symphony of Psalms and his own transcription of Bach's Variations on "Von Himmel Hoch."

RAYMOND KENDALL

Hollywood Bowl Season Opens

■ Hollywood Bowl's 1957 "Symphonies Under the Stars" season opens July 9 with Paul Paray, French-born music director of the Detroit Symphony Orchestra, making his first western apeparance. His soloist will be Alexander Brailowsky, Russian-American pianist, making his first Bowl visit. Conductors on the roster include Howard Mitchell, Milton Katims, William Steinberg, and Georg lti. Roger Wagner will conduct and direct his famous chorale in the season's major choral work, Carl Orff's "Carmina Burana."

Singing stars will be Rita Streich, coloratura soprano of the West Berlin Municipal and Vienna Operas, Marian Anderson, Dorothy Kirsten, Birgit Nilsson, who launched her American career last summer in Hollywood Bowl, Lucretia West, and Antonietta Stella.

Among pianists listed are Hungarian Gyorgy Cziffra and Glen Gould, young Canadian virtuoso making his initial Bowl appearance also. Instrumentalists are Janos Starker, Hungarian cellist from the Chicago symphony, Erica Morini, and Isaac Stern.

The only dance attraction of the season will be the presentation of the Royal Danish Ballet Soloists, under the musical direction of young American conductor Robert Zeller, in excerpts from the Danish Ballet repertoire. Besides the traditional "Symphonies Under the Stars" series in the eight-week season, there are also the Saturday night "Pops" concerts.

SAN FRANCISCO

■ Contemporary music of unusually high quality comprised the closing program of "The Composer's Forum" on May 14. Bela Bartok's "Three Village Scenes" (1924) was a spirited and rhythmically enchanting opener, performed by Gwen Large, soprano, Dorothy Hill, pianist, and the University of California Treble Clef Society. Charles Cushing's Sonata for Clarinet and Piano (1957) proved a most attractive and stimulating work, with both vitality and grace; Jerome Rosen, clarinetist, and Nathan Schwartz, pianist, gave excellent performances. Richard Swift's String Quartet No. 1 (1950) was original and compelling, and Arnold Elston's agile and ironic chamber opera, "Sweeney Agonistes" (1950), set to the poem of T. S. Eliot, was most effectively sung by Dorothy Renzi and Edgar Jones.

On May 15, the reorganized Little Symphony Orchestra of San Francisco, under the direction of Gregory Millar, presented unfamiliar music, old and new. Cheryl Stern was soloist in Mozart's Concerto No. 17 in G for piano and orchestra. Bela Bartok's First Rhapsody for Violin and Orchestra was given a zestful, if somewhat rugged, reading with Nathan Rubin as soloist. Cecil Effinger's Little Symphony No. 1 (Op. 31) had considerable charm although it was in no way original. The Four Greek Dances (posth.) of Nikos Skalkottos were strikingly virile and colorful; they recently were recorded by this orchestra.

Zaven Melikian, Belgrade-born violinist now residing in San Francisco, in his U. S. debut May 16 at Veterans' Auditorium, displayed exquisite taste and highly developed musicianship. The refinement and delicacy of his tone frequently recalled Thibaud to mind. Outstanding performances of the program were Ysaye's Sonata No. 3 (Ballade), for violin alone, and Debussy's Sonata for Violin and Piano. William Corbett Jones was an excellent accompanist.

Giving his first recital in San Francisco, on May 20, pianist Amiram Rigai revealed for so young a musician a masterfully planned conception of the Brahms Sonata No. 3 in F minor (Op. 5). His approach to works by Bach and Beethoven showed im-

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pressive technical ability and power of tone, although his "Prelude, Sarabande, Toccata" of Debussy was a bit heavy handed. Scriabin's Nocturne for Left Hand Alone proved one of his happiest achievements, and two selections from Ben Haim's Five Pieces for Piano made a most effective closing.

■ Opera has been flourishing in the San Francisco Bay region. The most important operatic production has been the West Coast premiere of Douglas Moore's "The Ballad of Baby Doe," chosen to inaugurate Stanford University's new Florence Hellman Dinkelspiel Auditorium, May 23. Unfortunately this production was not staged with the imagination that has been evident in numerous operatic productions at Stanford recently, particularly "Peter Grimes." The stage was excellently lighted, but for the most part bare, with little to suggest the ornate background that seems so necessary to this opera. Moore's score is uneven and frequently commonplace, and John Latouche's episodic libretto is undistinguished.

As Horace Tabor, Stanley Noonan was convincing and vocally adequate to the extraordinary demands upon him. Dorothy Ledger was splendid as his wife, Augusta, scoring with her monologue one of the few musical high points of the opera. Leyna Gabriele, who created the title role at Central City, seemed a pallid and fragile choice for an adventuress who had been the sweetheart of the miners; however, the libretto scarcely touches upon this aspect of Baby Doe's career. Miss Gabriele was particularly moving in her closing scene lullaby, singing with an artistry that went far to make up for the smallness and edgy timbre of her voice. As William Jennings Bryan, James Standard sang with authority and excellent resonance. The orchestra was valiantly conducted by Sandor Salgo.

On Tuesday and Wednesday evenings throughout June the newly-formed Opera Theatre offered at The Marines Memorial Theatre an evening of opera including Stravinsky's comic opera in one act, "Mavra," and Benjamin Britten's "The Rape of Lucretia." "Mavra," an unpretentious curtain-raiser, was charmingly sung by Pauline Pappas, Orva Hoskinson, June Wilkins, and Leona Hurd, and staged in a bright, simple manner. Vincent Porcaro's stage designs and John Waltz's costumes created an atmospheric background for Britten's tragedy, which was given a most moving presentation. In the magnificently sung ensembles, attention was paid to every detail. This was chamber opera in the grand manner; each member of the cast was vocally and physically suited to his part. James Schwabacher was the Male Chorus and Jeannine Crader the Female Chorus. Donna Petersen was a most eloquent Lucretia and Winther Andersen an ideal Tarquinius. Both operas were arranged to piano accompaniment, beautifully provided by Evelyn Olivier, who was also musical director.

Playing week ends throughout June at the Opera Ring, Irma Kay's version of "Kiss Me, Kate" staged in the round had much in its favor. The singing-actors were extremely youthful and good to look at, and the choreographic inventions of Carol Beals, a constant delight. Richly costumed and staged with infectious gaiety, the production had not a dull moment.

ALAN CAMPBELL

CHICAGO

■ Chicago's largest and most important nonprofessional orchestras and choral societies gave their final concerts of the season in Orchestra Hall during the past month, presenting outstanding Chicago-area talent as soloists. The Chicago Business Men's Orchestra, under the musicianly direction of Herbert Zipper, gave the finest of their concerts heard by this reviewer. The program, with a vital performance of the Shostakovich Symphony No. 1 as its main orchestral offering, was of particular interest for the solo appearance of Irene Schreier, who gave a musically sensitive and deft performance of the Schumann A minor Concerto.

The Youth Orchestra of Chicago, replete with choice talent and fortunate in the direction of Desire Defauw, gave an attractive program with contagious spirit. High points of the concert were performances of the Brahms First Symphony, surprisingly mature and well executed, and Weber's Concerto for Clarinet and Creston's Concertino for Marimba, featuring the talented and proficient soloists Nancy Svec and Eyvind Ronquist, respectively.

The North Side Symphony Orchestra, which has increased in professional stature and grown to full size under Milton Preves' leadership, featured Willard Straight, pianist, in Tchaikowsky's Concerto No. 1 on its May 14 program. The program also included works of Beethoven, Borowski ("Ecce Homo," played in memory of the composer), Debussy, and Berlioz. Mr. Straight, a thoughtful, understanding interpreter, abundantly gifted, gave an exciting performance, interrupted only by liberties (taken rather too generously), that momentarily broke the musical line. Here is a fine talent that promises to become top-flight.

The Apollo Musical Club, Chicago's oldest choral organization, conducted by Henry Veld, and the Swedish Choral Society, directed by Harry Carlson, presented for their annual Orchestra Hall concerts, Haydn's "Creation" and Mendelssohn's "Elijah," respectively. Soloists in the latter performance were Ralph Nielsen, tenor, Lillian Chookasian, contralto, Alice Riley, soprano, and Raymond McAfee, baritone. Soloists for the "Creation" were Dorothy Linden Krieg, soprano, Harold Brindel, tenor, and Kay Charles Graves, bass-baritone.

■ Norma Williams, soprano, another artist from the Robert Long studios to win a Fulbright award, returned here to give a recital sponsored by the Lakeview Musical Society at Fullerton Hall, May 22. The enterprising young singer impressed her audience in a program that comprised Mozart's "Exsultate, Jubilate," a group of Wolf songs, Milhaud's "Catalogue des Fleurs," songs of Debussy, Chausson, and Barber, and of Reutter, which were given a first hearing here. Miss Williams, who has been engaged as one of the leading sopranos for the coming season at Augsburg, Germany,

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possesses a voluminous, well-placed voice, which she guides with the surety and understanding of a mature artist. Like most American singers, her enunciation of foreign languages (especially German) is better than of her own, which was noticeably indistinct in the charming Barber songs. The decided success of the recital was shared with Janice Harbison, a pianist-accompanist of high attainment.

■ Andrew Foldi, of Lyric Opera of Chicago, has been engaged this summer by the newly formed Santa Fe Opera Company, to sing Bartolo in the "Barber," Uberto in "La Serva Padrona," and in "Ariadne auf Naxos."

■ At its annual banquet at the Quadrangle Club, University of Chicago, May 18, the Chicago chapter of the National Association of Teachers of Singing presented in concert the first performance of Leon Stein's recently completed one-act opera, "Deirdre." The libretto is from the play by William Butler Yeats. The cast included Salomeja Valiukas, mezzo-soprano, Wilhelm Silber, tenor, Henri Noel, baritone, Andrew Foldi, bass, Anita Jordan, soprano, and a women's trio, Dorothy Durena, Carolyn Larsen, and Monica Gramce.

■ The Musicians Club of Women offered as its Spring Benefit opera, Puccini's "Madama Butterfly," at the Eleventh Street Theatre, May 8. The popular opera, in its abridged form (produced, staged and directed by Thomas C. Willis), had a cast of semi-professional singers, of whom Shirley Johnson was outstanding, both vocally and dramatically, in her moving portrayal of the title role. Other conspicuous talents were the Sharpless of Styrk Orwoll and the Suzuki and Pinkerton of Blanche Lewis and Alan Rogers, respectively.

■ The 23rd consecutive season of Chicago's Grant Park concerts opened June 26, with Joseph Rosenstock on the podium and Jennie Tourel as soloist. Among the 11 conductors of the 1957 season seven have appeared previously at Grant Park. They are Joseph Rosenstock, Leo Kopp, Silvio Insana, Franz Allers, Alfredo Antonini, Milton Katims, and Julius Rudel. To bring new talent to the concerts the management has engaged four conductors to make their first appearance on Chicago's lakefront. They are Theodore Bloomfield, Frederic Balazs, Harry Farbman, and Saul Caston.

New soloists to be heard this year at the Park District concerts are Jennie Tourel, Sylvia Stahlman, Norman Treigle, John Sebastian, Peggy Bonini, Ernest McChesney, Istvan Nadas, Gail Manners, Leopold Teraspulsky, Maryan Filar, Marais and Miranda, Moura Lympany, Cornell MacNeil, and Joshua Hecht.

Soloists who will return include Walter Cassel, Aaron Rosand, Eugene Conley, Alelaide Bishop, Eva Likova, Fritz Seigal, Jon Crain, Marilyn Cotlow, Rosemary Anoe, Leonid Hambro, Beverly Sills, Rudolf Petrak, Charles Rich, Miles Nekolny, and Lawrence Gray.

The Apollo Musical Club was heard in Haydn's "The Creation" June 29 and 30, and the Chicago Park District Opera Guild will present excerpts from the opera "The Masked Ball" on July 17.

Week end feature concerts, in addition to "The Creation," will be a Viennese Program, Pops concerts, "Music of the Nations," French and Italian opera highlights, "An Evening with Offenbach," and Verdi's "Rigoletto" in concert form.

DOSHA DOWDY and RENÉ DEVRIES

SIOUX CITY, IOWA

American Symphony Orchestra League Convention

■ Five hundred and fifty persons from the U. S., Canada, and Hawaii attended the 12th annual convention of the American Symphony Orchestra League, Inc., in Sioux City, June 13-15. The League, headed by John S. Edwards, president, and Helen M. Thompson, executive secretary-treasurer, had prepared a convention agenda featuring some of the nation's foremost composers, conductors, and business leaders.

In his keynote address, A. B. De Hahn, Sioux City business man and philanthropist, emphasized one of the themes of the Convention, industry's self-imposed obligation to the cultural life of the community. This theme was developed in speeches by Carl Haverlin, president of Broadcast Music, Inc., cosponser with ASOL of the 1957 Musicians' Workshop; J. R. Poteat, vice president of General Electric Corporation; and Samuel R. Rosenbaum, trustee of Recording Industries Music Performance Trust Funds. Other distinguished speakers on the

National officers of the American Symphony Orchestra League, Inc., at the League's 12th annual convention, Sioux City, Ia.: MRS. FRED LAZARUS, *3rd, board member of the Cincinnati Symphony Orchestra, vice president;* JOHN EDWARDS, *manager of the Pittsburg Symphony, president;* MRS. HELEN M. THOMPSON, *of Charleston, W. Va., secretary-treasurer; and* HAROLD SCOTT, *conductor of the San Gabriel Valley Symphony of Monrovia, Calif.,* RALPH BLACK, *manager of the National Symphony of Washington, D. C., and* GEORGE IRWIN, *conductor of the Quincy, Ill., Symphony, all vice-presidents. Mrs. Leta G. Shaw (not shown) is founder and honorary president of ASOL.*

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program were composers Robert Ward, Halsey Stevens, Roger Sessions, and John S. Edwards, manager of the Pittsburgh Symphony.

In his address, "Corporations and Culture," Mr. Poteat, principal speaker at the banquet, noted that it is just as important to support the arts as to maintain charitable agencies and service organizations under united funds and community chests. Among other important speakers at the Convention's General Sessions were ASOL's Helen Thompson and Robert Whitney, conductor of the Louisville Symphony. Miss Thompson discussed the League's work in cooperation with President Eisenhower's People-to-People program of international friendship.

Among convention highlights were the Musicians' Workshop, with 15 artist-musicians from leading U. S. orchestras; Workshop Orchestra Rehearsals, conducted by Robert Whitney and Leo Kucinski, conductor of the Sioux City Symphony; and the concurrent international meeting of Arts Council representatives from the U. S. and Canada. Leslie White, manager of the Cincinnati Fine Arts Fund, was chairman of the Arts Council section of the convention. Nashville, Tennessee was chosen as the site of the 1958 national meeting.

DOSHA DOWDY

EL PASO

■ The El Paso Community Concerts Association celebrated its 25th season anniversary Mar. 10 with a banquet attended by 330 campaign workers, board members, and guests. The event marked the opening of the campaign for new members. Mr. Boyd Ryan, acting president, presided, and the Rev. Malcolm Twiss was the speaker. The campaign ended on Mar. 16 with the house sold out for the fourth successive season. Artists for the next series include "Vienna On Parade," the Florence, Italy, Symphony, Theodor Uppman, baritone, Vera Franceschi, pianist, and Maurine Forrester, Canadian contralto. The Association now has 2400 members.

PHILADELPHIA

■ The 28th season of outdoor concerts in Robin Hood Dell, in Fairmount Park near the Schuylkill, opened with Alexander Brailowsky representing "something old" and something new" on a Russian program. With Alfred Wallenstein conducting, this concert began the fourth season of free concerts cosponsored by the City of Philadelphia and Friends of Robin Hood Dell.

This summer's ensemble of more than 90 is, as usual, almost entirely drawn from the Philadelphia Orchestra's ranks, and all the first-desk men except William M. Kincaid, flutist, are present. Twenty-nine players have been with the Dell since the first concert in 1930; they were given citations on opening night by Dell president Fredric R. Mann.

The "something old" and "something new" was applied to Brailowsky because the 61-year-old pianist, although often heard in the Academy of Music with the Philadelphia Orchestra, was making his Dell debut. He is one of seventeen artists scheduled to make Dell bows this summer.

Brailowsky played "the" Tchaikowsky Piano Concerto with technical security in a 90-degree heat, and spun a lovely cantilena in the slow movement. Wallenstein, besides offering a good concerto accompaniment, gave a forthright, satisfying account of Tchaikowsky's Fourth Symphony, with both conductor and players shining particularly in the Pizzicato Scherzo. The opening number (spoiling Tchaikowsky's shutout, as the baseball fans would say) was Kabalevsky's "Colas Breugnon" Overture.

SAMUEL L. SINGER

Santa Fe Opera Association

A new summer festival of opera of the Santa Fe Opera Association will be inaugurated on July 3 with a performance of "Madame Butterfly" at the newly built theater on the outskirts of the New Mexican capital. There will be three subscription series, on Wednesday, Friday, and Saturday evenings, during the first three weeks of July and August. The last week of each month will be devoted to special extra performances.

The productions to be played in repertory include "Madame Butterfly," Mozart's "Cosi Fan Tutte," Stravinsky's "The Rake's Progress," Rossini's "The Barber of Seville," Richard Strauss' "Ariadne auf Naxos," and a double bill of one-act operas, Pergolesi's "La Serva Padrona" and the world premiere of "The Tower," a lyric comedy by Marvin Levy, young New York composer. All performances will be sung in English.

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THE INTERNATIONAL SCENE

ZURICH

■ One of the most important recent musical events took place in Zurich where the Stadttheater presented for the first time anywhere the original scenic version of Arnold Schönberg's three-act opera "Moses and Aaron." The work was broadcast a few years ago in concert-oratorio form over Nordwestrundfunk Hamburg; but the intensely dramatic character of the book fully justified its staging. After this experience one feels that Schönberg has his place not only among the greatest musicians, but also among the most prominent dramatists of our time.

"Moses and Aaron" is a biblical composition, based on the Book of Exodus, freely adapted by Schönberg. The main theme of the poem is the spiritual conflict between the two brothers; Moses proclaims the "Idea" of the One, Invisible, Unimaginable God; the younger Aaron feels that his people need a God understandable and approachable to all, whom they can implore, adore, and thank directly. With the return of Moses from Sinai, where the Lord has handed him the Tables of the Ten Commandments, the raving idolatry is put down. But in the following passionate dispute it is Aaron who is the winner; it is he who will lead the tribes of Israel to the Promised Land. And the real Prophet, doubting the force of his "Thought," the power of his calling, breaks down in a fit of despair and humiliation. "Thus I am defeated! Thus, all was but madness that I believed before—O Word, thou word that I lack!" These are the last lines that have been set to music. It seems tragic that after this despondent close of the second act, no more of the work was set to music. Whether he could not or would not impose upon himself the artistic task of completion has remained a mystery; but the depressing finale seems meaningful to those who find in it the despair of a sublime mind that felt misunderstood in his time—as a man, as an artist and as a Jew.

"Moses and Aaron" is one of the most important achievements in the twelve-tone technique. It demonstrates that this technique (interwoven with the "series" technique) is not a purely intellectual system, but a language able to express human passions and feelings as convincingly as the old "tonal" system. According to the composer, the whole vast score is based on one single "row"; its structure is unbelievably complicated and difficult of rendition, especially the intricate choral parts with their dilemmas of intonation. But this music comes to life with impelling power.

It seems most unlikely that for the time being any other theater will be able to present a staging so exacting from every point of view. The Swiss city called upon all its expert choral groups to assist the chorus of the Stadttheater in the 320 rehearsal sessions that were necessary. The combination of singing with the polyphonic declamation of a speaking choir presented technical difficulties that were successfully resolved. No word of praise is high enough for the work of conductor Hans Rosbaud, champion of contemporary music, who devoted 36 rehearsals to raising the orchestra to its competent level. Equal praise is due the interpreters of the two great male roles. Helmut Melchert as Aaron adapted his ringing tenor to the passionate outbursts of his love for Israel. The Moses role is a spoken one; it seems that Schönberg could not imagine the delineation of "Thought" through the medium of singing. However, the words of the Prophet are written in exact rhythm and pitch, and it takes the intelligence and rare skill of a mature artist like Hans Herbert Fiedler to render those profound injunctions from the Scriptures. Smaller parts were excellently played by Ingeborg Friedrich, the only female soloist, Charles Gillig, and Hans-Bert Dick. Karl Hans Krahl, director of the theater, directed the complex staging, and Paul Haferung was responsible for scenery and costumes. Not all the many problems of the story were scenically resolved; one could have imagined the famous "Dance around the Golden Calf" still more orgiastic and voluptuous. But many of the composer's own requirements, as noted in his libretto, seem impossible to fulfill even on a stage provided with all modern technical resources. With the help of up-to-date lighting devices the fantastic atmosphere was fairly well rendered.

The success of this unparallelled musical experience with a huge audience, gathered from all countries, was overwhelming. It was one of the greatest nights of contemporary music.

GISELLA SELDEN-GOTH

LONDON

■ June 2 marked the centenary of the birth of Elgar, and the occasion has been warmly celebrated. We have particular cause to be grateful to the B.B.C. for the revival of two of Elgar's lesser known large works, the oratorios "The Kingdom" and "The Apostles." Although neither of these works is the equal of "The Dream of Gerontius," they both contain many beautiful things. "The Apostles" is especially worthy of revival. We are fortunate in having so understanding an Elgarian as Sir Adrian Boult to conduct these far from simple works. After a long period of underestimation, it is possible that Elgar will recover something of the reputation he deserves as the first master of modern English music.

■ There have been three important events in the field of opera. The first was a most successful season of opera given by an *ad hoc* Italian company. Those able to attend have spoken highly not only of the principals but also of the entire cast and of the orchestra. Vincenzo Belezza's conducting was especially praised.

On May 24, the Sadler's Wells Opera company gave the world premiere of the first opera by the English composer John Gardner. Mr. Gardner attracted attention several years ago with a rather untidy and excessively "English" Symphony, sufficiently conservative and "modern" at the same time to be acceptable to the critics. This success doubtless encouraged the Sadler's Wells Trust to commission an opera from him. The result, "The Moon and Sixpence," justifies their hopes in two respects: the work had a good press (one critic described the premiere as "a triumph") and the highly unpredictable opera-going public seems to be attracted to it. In the circumstances it is unfortunate that the greater part of the work should be so thoroughly bad. As a composer Mr. Gardner lacks the inspiration of an original idea. However, he certainly knows what is wanted in the theatre, and he has produced something that will at least pass muster at first hearing. In this he is aided by Patrick Terry's skillful and theatrically effective libretto, based on Somerset Maugham's famous novel. But the libretto's effectiveness lies in its fireworks quality; it is very bright, gives off little heat, and only works once. There is nothing to which one wishes to return in the knowledge that it has more to offer. This is the inevitable result of basing an opera on Maugham's superficial and wholly uninteresting conception of the artist's life.

The principal roles were ably sung by John Hargreaves (Strickland) and Elizabeth Fretwell (Blanche Stroeve). Leslie Hurry's sets presented an intelligent juxtaposition of stylized realistic elements and the most discreet pastiche-Gauguin decoration. The greatest credit of the evening goes to the producer, Peter Hall, whose first operatic assignment it was. His was a production shorn of all unnecessary operatic convention, naturalistic, precise, and yet full of interest; it en-

courages every hope that Mr. Hall will return to opera production, where he has so much to offer.

"The Moon and Sixpence" has been partially eclipsed by the third operatic event of the month, the first English professional stage production of Berlioz' "The Trojans." Conducted by Rafael Kubelik and produced by Sir John Gielgud, this venture of the Royal Opera House has provided the history of opera in postwar Europe with one of its most notable occasions. (It coincided to the day with another such occasion, the world premiere in Zurich of Schönberg's "Moses and Aaron.") Whatever the piano reduction may suggest to the contrary, "The Trojans" is one of the most remarkable instances of sustained invention in the repertoire of 19th-century opera. One is overwhelmed by the nobility of Berlioz' total conception, beside which the few weak passages pale into insignificance. The work, which was given with only a few minor cuts, lasts well over four hours, and its length is fully justified by the content.

The Covent Garden performance was serious and very creditable. But apart from Jon Vickers' Aeneas, it somehow failed to match the Dionysiac quality of Berlioz' invention. Gielgud tackled the formidable problems of production with commendable efficiency and intelligence, but one wanted more than this. Typical English difficulties were reflected, oddly enough, in the soberly conventional decors of Mariano Andreu, and in the performance of Miss Blanche Thebom as Dido. Miss Thebom was miscast, and the total effect suffered in consequence. Mr. Vickers, on the other hand, is a notable discovery. A young Canadian singer who first attracted attention in a recent Covent Garden performance of "The Masked Ball," he reveals considerable musicianship supported by a striking stage presence. From the rest of this excellent cast, one should single out Amy Shuard's Cassandra, a particularly taxing part, and Lauris Elms' Anna. If this very competent production gets the public support it deserves, it should give much needed assistance to the cause of Berlioz' music.

DAVID DREW

TORONTO

■ The York Concert Society closed its most successful season to date on May 21 with an all-Beethoven program, conducted by Heinz Unger, with Boris Roubakine as soloist in the "Emperor" Concerto. The latter gave a musical rendition of the work, if lacking in brilliance. Dr. Unger saved his energies for the second half of the concert when he led his 50-odd musicians in the Third Symphony. True Beethoven was heard, and if the sound of the orchestra was smaller than we are accustomed to, there was compensation in the aggregate playing and the Unger conception.

■ The Opera Festival Company will present its first light opera season next fall, with "The Merry Widow," "Die Fledermaus," and "Carousel." Already announced is a season of five operas for the fall of 1958, with Ernesto Barbini, Walter Susskind, and Mario Bernardi as conductors. For the first time since the company was organized a good orchestra seems assured. The 1958 run will be given at the beginning of October, thus making available players from the Toronto Symphony Orchestra. The most encouraging thing about opera in Toronto is the building of the O'Keefe Auditorium, which, we hear, will be ready in 1959. Indications are that it will seat 3,000, have a magnificent stage and backstage facilities, and have an orchestra pit seating 100 players. This and possible grants from the Canada Council are enabling musicians at last to look ahead with a reasonable degree of optimism in the country's musical future.

EZRA SCHABAS

LETTER TO THE EDITOR

Dear Sir:

I should be grateful if you would grant me the courtesy of your columns to correct the utterly false impression given in the report from Vienna published in your June issue.

I am in the fortunate position of being on terms of close friendship with both Herbert von Karajan and Wolfgang Sawallisch, and I can assure you that your correspondent's statement that "von Karajan tried to prevent Sawallisch's Vienna concert by every means at his disposal" [sic] is a lie in the worst tradition of Vienna's gutter-journalism.

It is no secret that in the last six months von Karajan has personally and repeatedly offered Swallisch a long term contract as one of the principal conductors of the Vienna State Opera. He has on several occasions asked me personally to urge Sawallisch to accept this invitation.

It was my misfortune to be the principal buffer between Dr. Furtwängler and von Karajan from 1946 until Furtwängler's death. Karajan's stoical fortitude in those years was a model of long-suffering patience; not even his closest friends ever heard a word of complaint from him. His only comment was "the old man is making his own life Hell. But he is teaching me that the only way to enjoy eminence is to encourage and help one's colleagues." That is what von Karajan is doing now.

Yours very truly,
WALTER LEGGE
London, England

GERMANY

■ Within the short time of one month, three new German operas have received their first performances: Werner Egk's "The Inspector General" at Schwetzingen, Giselher Klebe's "The Robbers" at Dusseldorf, and Wolfgang Fortner's "Bloodwedding" at Cologne. These three works, stylistically divergent as they are, have at least one thing in common: a feeling of high responsibility of the composer towards the authors of the plays their librettos have been adapted from.

Of the three operas, Egk's "The Inspector General" is the least substantial. Composed in a kind of continuous, recitative, accompagnato style, it has little to offer melodically; its vocal line follows the inflections of the text. Egk thus achieves an easy, but musically unrewarding, understanding of the text. The audience is kept in a state of constant tension, if it is not actually bursting with laughter. It remains to be seen whether a less high-speed production than Günther Rennert's with the artists of the Stuttgart Staatsoper will reveal the defects of this high-brow musical. Egk himself conducted the chamber orchestra in his usual Bavarian shirt-sleeve manner. Gerhard Stolze was magnificent in the title role.

A work of quite other qualities is Klebe's "The Robber," an attempt to base an opera on one of the most exclusive—and elusive—musical systems of our time. Like Alban Berg's "Wozzeck" and "Lulu" and Dallapiccola's "The Prisoner," "The Robbers" is composed in the severest dodecaphonic manner imaginable. But this fact, as well as Klebe's strict adherence to set musical forms, is forgotten during the performance. In contrast to Verdi (in "I Masnadieri"), Klebe is solely interested in the spiritual message of Schiller's play, the text of which he has cut by three-fourths but without altering more than two or three words of the original. Daring as this may sound, Klebe's dramaturgical adaptation improves upon Schiller's play; it concentrates on the fact that the idealist Karl and the materialist Franz, Schiller's ill-fated brethren, are but the two extreme poles of one personality. Consequently the plot develops on two levels (marvelously realized in Günter Roth's and Dominik Hartmann's scenic treatment), blending with each other at only one point.

Musically the work develops from two different, sharply characterized rows of twelve tones, each attached to one of the two protagonists. Throughout the work Klebe uses his unique gift for instrumentation to make his musical material seem more variously colored than it is. The problem of the work is the fiendish difficulties it sets for the singers, who often have to cope with intervals that preclude developing anything like a vocal line. It must be said of Klebe generally that his serious-mindedness

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and his sincerity impress one even when one cannot always follow him at first hearing through the complications of his score. The Düsselforf performance had been prepared most carefully. Main tribute, however, must be paid to the young conductor Reinhard Peters; the terrific energy radiating from his desk carried a deep conviction impossible to evade.

The new Cologne opera house is a building of uncompromising, severely functional, and at the same time, generous design. The same words may characterize the first "Urauffuhrung" it embarked upon. As in the instance of Klebe's "The Robber," it was the conductor who was the source of inspiration at the premiere: Günter Wand, who is also in charge of the Gürzenich concerts, but has not conducted opera for several years.

Fortner's "Bloodwedding" has a rich, formal texture. He stays close to the heart of Lorca's play and lets the words speak for themselves when the music seems unlikely to add an extra dimension. Thus we have plain (but how poetic!) dialogue, melodramatic passages, and the usual wealth of operatic forms. Fortner's melodic invention provides some ear-catching tunes that are immediately recognizable on second hearing. He must be congratulated for establishing an unmistakable atmosphere through the extremely skillful interweaving of stylized Andalusian folklore elements, for which he uses such instruments as the guitar, the mandolin, and castanets. The music represents a free and very personal approach to twelve-tone technique. The intermittent relationship of all its parts is something to be analyzed rather than to be heard and followed consciously. The passionate pace of the work develops in full harmony with Lorca's rhythm. Sticking close to Lorca, Fortner has created a very exciting piece for the modern musical theater, which the Spanish author certainly would have approved.

HORST KOEGLER

FRANCE

■ The eighth Festival at Bordeaux, which opens the series of festivals in France, was solemnly inaugurated by the Minister of State and Deputy-Mayor of his city, J. Chaban-Delmas. On the first evening, it offered a sumptuous spectacle in the revival of "Armide," an opera by Lully. "Armide" was performed for the first time before the court of Louis XIV in February, 1686; it was later replaced by an opera of the same name by Gluck and has not been heard for the two centuries since. However, the library of the Opera owned a contemporary edition with orchestra materials. M. Henri Busser, who revised the score of "Indes Galantes," undertook the same task for "Armide." He scrupulously preserved the harmonies of the original orchestration with taste and ingenuity. The performance at the Grand-Théâtre of Bordeaux was magnificent. No pains or effort was spared; the settings by Perrier, the costumes by the well-known designer Lepri, the excellent stage direction of Roger Lalande, and the imaginative choreography of Fenonjois blended to produce the splendid result. The principal interpreter, Rita Gorr, came from the Paris Opéra. She sang the title role with the artistry and style she is known for. It is superfluous to mention that Nicolai Gedda, who appeared as the Chevalier Renaud, is of international stature. Simone Couderc and Xavier Depraz were, as usual, the perfect musicians. At the conductor's desk was Jean Fournet, calm and collected as he led the elegant and precise performance at the head of the excellent orchestra and chorus of the Bordeaux Théâtre. There is a movement afoot to present "Armide" at the theatre of the Versailles Palace, which was recently restored for the visit of Queen Elizabeth II of England.

Like the success of "Armide," the triumph of the Cleveland Orchestra and Elizabeth Schwarzkopf the next day was of unsurpassed proportions. George Szell has made his orchestra an instrument capable of interpreting the most refined nuances; he demonstrated this in a program comprising Mozart's Jupiter Symphony, the Overture from "Tannhäuser" (in which the well-trained strings were beautifully sonorous), and the Dance Overture by Paul Creston, of whom we had not heard before. His composition is typically American, in a rhythmical structure supported by a battery of percussion instruments, in its evocation of jazz, and in its use of folk tunes. Its performance was a success. As for Schwarzkopf, her ideally pure voice, her charm, and her vivacity aroused frenetic acclaim for her selections from Mozart and Strauss. The evening ended with an elegant reception given by the U. S. consul in honor of the Cleveland Orchestra and Parisian and Bordeaux personalities who were present.

■ In Paris the Opéra featured a performance of "Der Ring des Nibelungen" cycle by artists from Bayreuth. These performances attracted a tremendous crowd and were immensely successful, thanks to the exceptional talent of the artists. "Das Rheingold," among others, showed absolute perfection in the balance of vocal forces and scenic effects. The singers were Schoeffler as Wotan, Suthaus as Loge, and Neidlinger as Alberich. In "Die Walküre," Leonie Rysanek triumphed as Sieglinde. The splendour of the timbre of her voice and her passionate expression are only two of her many qualifications of a great artist. Astrid Varnay repeated her success of last year as Brunhilde; her warm voice and ardent impersonation of the role deserves the highest admiration. Hans Beirer, a new Siegfried, was a sensation. One must also mention Hotter, Uhde, van Mill, but I hate to laud our Opéra Orchestra, which under the baton of the imperious Knappertsbusch, attained the greatest sonority and rivalled any orchestra in the world.

MIKLOS ROZSA *with* EUGENE ORMANDY *at the time of the Philadelphia Orchestra's visit to Los Angeles. Mr. Ormandy will open his Copenhagen concert in September with Mr. Rozsa's Concerto for Strings, which he will also perform in Philadelphia and New York. Mr. Rozsa's Violin Concerto will be performed by Jacob Krachmalnik with the Cleveland and Philadelphia Orchestras.*

Pursuing its international task, Le Théâtre des Nations presented the Komische Oper of Berlin in a slight farce, "The Sly Fox," by Leos Janacek. It is regrettable that we tend to ignore this great musician. This comic opera, like much of his work, is a sheer delight. The music, exquisite, light, bubbling, underlines perfectly the fairytale spirit and picturesque effects of the book. The success was complete.

■ The two concert halls in Paris have celebrated anniversaries. The 50th anniversary of the Salle Gaveau was feted with a program of French music by artists who have long represented our national art: our best flutist, J. P. Rampal; the harpist Lily Laskine; the famous duo Bernac-Poulenc; and last but not least, Marguerite Long, who with the Trio Pasquier evoked great enthusiasm for an interpretation of Fauré's 1st Piano Quartet. A few days later, La Salle Pleyel celebrated the 200th anniversary of Ignace Pleyel, the founder of the famous piano house. The triumphant artists of this evening were Robert, Gaby, and Jean Casadesus. Together they played the Concerto in D minor of Bach; then the parents gave a delicate and inspired interpretation of Mozart; and Jean gave his passionate rendition of the 2nd Piano Concerto of Saint-Saens. One was happy to applaud these three artists, who are an honor to French art. Leon Barzin, with the Orchestre Lamourex, accompanied with the authority of a great conductor.

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The return of Paul Paray with the Orchestre National, the piano and violin recitals of Yehudi and Hepzibah Menuhin, and the recitals of Clara Haskil and Grumiaux were equally successful. SUZANNE DEMARQUEZ

VIENNA

■ The musical life of this city, especially the opera, increases with the advent of May. However, since the activity is mostly preparation for the hectic month of June and the Vienna Festival, Maestro von Karajan can spend the month on his yacht in the Mediterranean without being greatly missed.

A guest performance of "Aida" with Italian soloists under Votto was labeled (as is everything from Italy) "a guest performance of La Scala Milano." Poor Scala! She has lost some of her reputation with the trusting Viennese audience, for the performance was far from good. Antonietta Stella is, I know, celebrated for her performance as Aida in New York and Milan. Her singing of the role here in Vienna made me recall longingly the performances of the role by Milanov and Tebaldi, even our own Rysanek. Franco Corelli as Radames must be the first Italian tenor who after his aria in the first act didn't receive the slightest applause. Simionato was, as always, excellent and intelligent as Amneris; Protti, aggressive and quite effective as Amonasro; and Zaccaria, a very good singing Ramphis. However, there was little projection to the audience. The same was true when Mario Petris gave a guest performance as Giovanni with Boehm conducting; nothing of the fascinating figure of the Don was visible. The boredom on stage was relieved only by Kurt Boehm, who steadily gains in stature as a conductor and now enjoys an esteem that was not accorded him as director of the Opera.

A ballet evening featured "Joan von Zarissa" by Werner Egk and the "Hotel Sacher," a ballet by Erika Hankas with music by Hellmesberger, an impressive production indeed.

■ Concerts also increase. Enrico Mainardis' 60th birthday was a fete for both audience and the artist, who is held in high esteem as conductor, cellist, and composer. His "Musica per Archi" is an important work, but the highlight of the evening was his ravishingly played and conducted Haydn's D major Cello Concerto. Leopold Stokowsky conducted the Vienna Symphoniker for the first time, and one could scarcely believe the quality of tone that the orchestra gained suddenly.

Karajan, in a concert of the "Karajan Cycle" not only had a young guest pianist, the extraordinarily gifted Walter Klien, in a Mozart concerto, but also presented a contemporary composer. Frank Martin's "Etudes for String Orchestra," written only a short time ago, is a masterpiece in every respect. The closing fugue is great music, of the kind that even Martin has not written often before. It is a pity, but Karajan confirmed once again that under his guidance contemporary music has no chance to reveal its characteristics. It is not even played exactly. A typical Viennese press comment is, "Doesn't he know it, or doesn't he want to know it?" Stravinsky's "Canticum Sacrum," received enthusiastically in Vienna by the master's disciples, had a better performance.

Ferenc Fricsay again conducted two concerts in Vienna, one including the Verdi Requiem and the other devoted entirely to Bartok; the latter was enthusiastically received. Carlo Maria Giulini, whose concerts in Vienna so far have not been successful, is nevertheless frequently and highly recommended by the Musikverein. So far the Vienna audience has not realized what an excellent conductor of opera Giulini is. For Vienna, Mario Rossi is *the* Italian conductor. He conducted the "Barber of Seville" and "Don Carlos" at the Opera and had the honor of conducting a Philharmonic subscription concert. His Latin, but somewhat vulgar charm always conquers Vienna audiences.

Josef Krips continued his Beethoven cycle. Hand Swarowsky conducted a performance of the rarely heard Third Symphony of Mahler, which is of extraordinary beauty, especially in the finale. Frederick Prausnitz, from New York, conducted the Symphoniker with intelligence and some success. Friedrich Gulda concertized with his own orchestra and also played solo compositions. Kirkpatrick, Menuhin, and Badura-Skoda gave enthuiastically received recitals, and among singers, Peter Pears, with Benjamin Britten at the piano, was outstanding. We also heard Pears as the Evangelist in the St. Matthew Passion, which following tradition he performs in the grand style. DR. ERICH JANTSCH

MEXICO

■ In Bellas Artes Igor Markevitch directed the Orquesta Nacional in a program that included the Schubert Seventh Symphony in C major, the Stravinsky Symphony of Psalms, and the Ravel Symphonic Suite No. 2, from "Daphnis and Cloe." As Markevitch is about to teach a class in orchestral conducting, everyone was eager to see and analyze his conducting. People were not disappointed. First, he was clearly most concerned with the music and the men in the orchestra, taking only a brief bow to the audience. Next, his two hands are quite independent; the right hand gave the rhythmic beat, while the left gave the nuances of the music. The result was unique: in the Schubert the orchestra achieved a precision and a unity that was almost unbelievable; in the Ravel Symphonic Suite he clearly exposed the mysticism of the modern French composer. At the close he did not have to mop his brow, as most other conductors, for he did his job easily, with the least effort. The audience that filled the house applauded warmly, and there were many "bravos." CHARLES POORE

LEBANON

■ The Baalbek Festival of Lebanon, now starting its third season, will be held from July 25 through August within the impressive 1800-year-old ruins of the Temple of Jupiter. The program combines both modern and ancient arts. The Festival will open with a week of Shakespeare presented by the Old Vic Company of London, and from Aug. 1-10, the Jean Louis Barrault Company will appear in a group of French plays. A special feature of the repertoire of the Barrault Company will be the performance of *Vasco*, a play by a young Lebanese playright, George Shehade.

Charles Munch, director of the Boston Symphony Orchestra, will conduct the 100-piece Santa Cecelia Orchestra of Rome in three concerts starting Aug. 16. The three other concerts of Music Week at the Festival will be conducted by Fernando Previtali, who will appear as guest conductor of the New York Philharmonic-Symphony next season. Soloists will include the Belgian violinist P. Arnar and violinist Manoug Barekian from London.

A Lebanese folk dancing festival will end the program. Some 300 Lebanese dancers and singers will participate, wearing colorful costumes of the 17th century, in two nights of dances and mountain village songs. Mrs. Charles Kettaneh is chairman of the Baalbek Festival Committee, assisted by nine subcommittees, including a music committee headed by Anis Fleihan, director of the National Conservatory of Music in Beirut.

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SCHOOL NEWS

By GID W. WALDROP

FACULTY APPOINTMENTS

■ Leopold Mannes, president of The Mannes College of Music, has announced the appointment of 18 new faculty members. The new teachers and their courses are as follows: Leonard Shure, piano; Raphael Bronstein, violin; Werner Torkanowsky, violin; Robert Brennand, double bass; John Barrows, French horn; Marinka Guresich, voice; Ludwig Donath, opera stage direction; Peter Stearns, composition; and William J. Mitchell, Jack Chaikin, Allen Forte, and William Sydeman, techniques of music.

■ Robert Baustian, now conducting in Europe, will become associate professor of music and conductor of the University of Kansas Symphony Orchestra next fall.

■ Announcement of faculty appointments to the new School of Jazz, in Lenox, Mass., was made by John Lewis, executive director of the school. John "Dizzy" Gillespie will teach trumpet. Oscar Peterson will teach piano, as will John Lewis, who is pianist and musical director of the Modern Jazz Quartet. Ray Brown will teach bass; Max Roach will instruct in drums. Herb Ellis will teach guitar, and Milt Jackson vibraharp. Heading composition work will be trombone player Bill Russo. History of Jazz will be presented by Marchall W. Stearns. Jule Foster, associate professor of music at Texas Technological College, will be dean.

New Cape Cod Music School Formed

A new music school, the Cape Cod Conservatory of Music and Art will open its doors this July. With a board of directors including some of the most distinguished names of the Cape as well as of Boston, the Conservatory has assembled some 26 faculty members under the direction of Dr. Paul Giuliana, president of the new school. Among the faculty members are Francis Findlay, Ralph Lawton, John Moriarty, Bernice Minot, Susan Godoy, Frederick Jagel, Lawrence Davidson, Wolfe Wolfinsohn, John Coffy, John Bavicchi, Philip Dunigan, Ronald Rosean, Robert Listokin, Herman Gersten, and Sheldon Henry.

For its first year, the Conservatory will be a summer school. The following year, however, the academic year will be from April to December. In its first season, the Conservatory will have no campus facilities for boarding the student body, but Dr. Giuliana stated, "We will assist prospective students in finding suitable living quarters in the vicinity." Prospective students should write to Cape Cod Conservatory, 210 South Street, Hyannis, Mass.

COLLEGE PRODUCTIONS AND FESTIVALS

■ A near ideal situation was provided the composer in the recently concluded music portion of the University of Illinois' Festival of Contemporary Arts. Fourteen new works by Krenek, Meyerowitz, Partch, Binkerd, Hovhaness, Kohs, Phillips, Riegger, Dahl, Fine, Imbrie, Palmer, Schuller, and Stevens, were commissioned by the Fromm Foundation especially for the festival. These compositions were performed by artists (guests, faculty, students), with generally more than adequate preparation and under favorable circumstances.

The factor most important to the success of the festival was that the works were presented over the space of more than a month, giving one ample time to absorb the intricacies of a particular style before being immersed in another. As it happened, this spacing was psychologically sound, for it helped to create anticipation for forthcoming programs. The result produced, thereby, was not unlike a kind of crescendo of anxiety culminating in the magnitude of the final orchestral - choral concerts. This approach, aside from being beneficial to the composer (in the sense that each program was a kind of "feature" separated in time from other "features"), was extremely enlightening to even the sophisticated university audience.

Among the outstanding works premiered were Burrill Phillips' highly dramatic, "Return of Odysseus," for baritone solo, narrator, chorus, and orchestra; Jan Meyerowitz's "Esther," a 3-act, 16-scene opera, compact, and most rewarding as a theatrical experience; Gunther Schuller's powerful first String Quartet; and Harry Partch's dance satire, "The Bewitched," a very imaginative, creative, and inspired integral work of art. Noteworthy also were Palmer's Cantata for 4 solo voices and 11 instruments, departing in an extremely worthwhile and significant direction from previous works; Gordon Binkerd's two movement Symphony; and the first movements of Fine's Trio and Dahl's Piano Quartet.

KENNETH GABURO

■ The eighth annual Composer's Forum of the University of Alabama was held Apr. 26-28. Sixteen new orchestral works by regional composers from eight states were performed. A number of distinguished conductors again took part, including Guy Fraser Harrison (Oklahoma City Symphony), Julius Hegyi (Chattanooga Symphony), Guy Taylor (Nashville Symphony) and David Van Vactor (Knoxville Symphony).

Burrill Phillips of the University of Illinois was the guest composer this year. He performed his Triple Concerto for Clarinet, Viola, and Piano.

Edward Tatnall Canby was the critic. Mr. Canby and Mr. Phillips participated in a panel discussion on "Frontiers in Music at Mid-Century."

■ Until the music department of UCLA presented Leos Janacek's "Jenufa" under Jan Popper's direction, it was an opera known mainly by reputation to the contemporary public. The opera is an extremely difficult task for student forces; the fact that it had the audience cheering at its conclusion is evidence of the earnest and highly effective quality of the performance.

The musical virtues of the produc-

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tion could be attributed to Dr. Popper's training and to the masterful manner in which he conducted a complex score, with the student orchestra giving a very good account of itself.

■ Through the facilities of WMAR-TV (C.B.S. outlet in Baltimore) live television cameras were used on three separate Thursdays in May to give the public intimate glimpses of the Peabody in action. Classes, orchestra rehearsals, choral and ballet groups, and individual lessons were shown in progress. The series was planned to mark the 100th anniversary of the Peabody Institute. One telecast originated from the Peabody Library, one from the Conservatory, and one from the Preparatory Department of the Conservatory.

■ The National Symphony Orchestra instituted two Symphony - University Workshops, in Constitution Hall, on Friday, May 10 and Sunday, May 19. The workshops provided an opportunity for qualified university student musicians to conduct, have their compositions performed, or perform as soloists with a top calibre orchestra. The Symphony-University Workshops answered a dire need, long felt in music departments and education circles, for the advanced student who is planning a career to try his skill with a professional group. These workshops were planned by Howard Mitchell, conductor, and Ralph Black, manager, of the National Symphony Orchestra, in cooperation with the music department heads of American, Catholic, Howard, and Maryland Universities, all Washington area schools.

■ Friedl Teller who has just returned from a successful engagement at the Vienna Volksoper gave a recital at the Minor Latham Theatre of Columbia University May 23 before leaving to fulfill a year's contract as leading coloratura and lyric soprano at Muenster, Germany.

■ At the close of a month-long annual tour that took the North Park College Choir (Chicago), conducted by Donald F. Ohlsen, into 9 states, the Choir gave its homecoming concert in Orchestra Hall May 9. The mixed chorus of some 60 meticulously trained singers showed no fatigue from its tour, as it sang itself into the hearts of the large audience. The varied program of choice literature embraced works of composers from the 17th century, to those of the present day, represented by Howard Hanson, Randall Thompson, Gail Kubik, Walford Davies, and Tom Scott, among others. Scott's "The Creation," narrated by Rev. J. Irving Erikson, closed the program. Arthur Nelson, baritone, was the well liked soloist.

■ The 79th winter season of the New York College of Music concluded with the annual Town Hall concert and commencement exercises June 20. In a full-length concert Siegfried Landau conducted the orchestra in accompaniments for movements of the Saint-Saens Piano Concerto in C minor played by Eleanor Tallarico, first movement of the Schumann Piano Concerto in A minor played by Fernand Gagne, the Weber "Concertstück" played by 14 - year - old pianist Michael Griffel, and the Glazounoff Concerto played by violinist Glenda Williamson. Following the concert, Dr. Arved Kurtz, director of the New York College of Music, addressed the graduates and the audience, and presented awards and diplomas.

Concert pianist EUGENE LIST *tries out a new kind of keyboard, the master control light board in the new Marymount College Fine Arts Auditorium.* SISTER MARY EVANGELINE, *dean of students, and* CARROLL GLENN, *concert violinist and Mr. List's wife, look on. The Salina, Kansas, College Fine Arts Building, which cost two million dollars, includes a large theatre seating* 1100, *a small theatre, and the art, drama, and music departments. Lighting and stage equipment under the direct supervision of Jean Rosenthal. The formal opening on Feb.* 25, 1957 *had Carroll Glenn and Eugene List as guest artists.*

■ Two of Philadelphia's outstanding musicians were awarded honorary degrees of Doctor of Music by the Philadelphia Conservatory of Music, Pennsylvania's oldest chartered musical institution, at the annual Commencement in the Bellevue-Stratford ballroom, on May 27. They were Elaine Brown, director of Singing City of Fellowship House and of choral leadership at Fellowship House Farm, and Edna Phillips, harpist, faculty head of the harp department of the Philadelphia Conservatory of Music since 1932, and noted for inspiring many works for the harp by noted composers. Mrs. Brown and Miss Phillips received the degree from Dr. Willem Ezerman, president of the Conservatory.

■ College of Puget Sound, Tacoma, Wash., announces a Church Music Workshop to be held July 22-26. The workshop staff will include Dr. Charles M. Fisher, Prof. J. William Jones, and Prof. John Cowell. Emphasis will be on volunteer choir program, new techniques, new music, and trends in church music.

AWARDS

■ The following are recipients of the Honorary Doctor of Music Degree: Goddard Lieberson, Temple University; Oscar Hammerstein 2nd, Boston University; James Pease, Franklin College, Indiana; Ernst von Dohnanyi, Florida State University; Frederick Fennell, Oklahoma City University; J. Oscar Miller, Carson-Newman College, Tennessee. The Doctor of Humanities Degree was awarded to Charles A. Sink by Wayne State University.

The American Composers Alliance Laurel Leaf Awards were given to Howard Hanson, director of the Eastman School of Music, to The Juilliard String Quartet, and to Oliver Daniel, director of contemporary music projects of B.M.I. The Henry Hadley Medal of the National Association for American Composers and Conductors was awarded to the composer Ernest Bloch. Citations of merit from the Association went to Howard Mitchell, conductor of the National Symphony Orchestra; Dr. Wilfred C. Bain, dean of the school of music of Indiana University; David Cooper, chief of the music division of the U. S. Information Agency; Dr. S. Lewis Elmer, president of the American Guild of Organists; and Carlisle Floyd, composer.

Madeleine Carabo-Cone has been honored with an Award of Merit for Outstanding Achievement by the National Federation of Music Clubs. Two pianists have been awarded National Music League management contracts as a result of auditions recently held in New York. They are Joseph Schwartz and Anaton Kuerti.

The Royal Philharmonic Society in London awarded a gold medal at an unusual ceremony to conductor Bruno Walter (in absentia). Dame Myra Hess accepted. Winner of the Columbia University Alice M. Ditson Award for 1957 was Howard Mitchell, conductor of the National Symphony Orchestra in Washington, D. C.

Climaxing a three-day conference

commemorating the 20th anniversary of AGMA June 12, the American Guild of Musical Artists made awards to three individuals and to the Texaco Company for their service to the cause of music. Those honored were General David Sarnoff, chairman of the Board of RCA, William S. Paley, chairman of the Board of the Columbia Broadcasting Company, Lincoln Kirstein of the New York City Center, and to Mr. S. C. Bartlett, vice-president of the Texaco Company, which sponsors the Metropolitan Opera broadcasts. Mrs. Merle Montgomery, assistant manager of the music department of Oxford University Press received a citation from the Soroptimist International of Oklahoma City, which presents annual awards to outstanding women. Paul Paray, conductor of the Detroit Symphony, has been awarded the distinction of commander in the French Legion of Honor.

Composition Awards

■ Winner of the coveted Pulitzer Prize for Music was Norman Dello Joio for his "Meditations on Ecclesiastes." For the second year Gordon Sherwood of Ann Arbor, Mich., is winner of the Gershwin Memorial Contest. The Rome Prize Fellowship for musical composition was won this year by William O. Smith of Manhattan Beach, California. Winners of 1st, 2nd, and 3rd prizes for the Eighth Annual Thor Johnson Brass Composition are Cardon V. Burnham, Eastman School of Music, Robert J. Schaffer, Cincinnati Conservatory, and Stanworth Beckler, College of the Pacific. Among the Guggenheim Awards to composers are the following: Dominick Argento, Earl George, Ned Rorem, Mark Bucci, Wen-Chung Chou, Jacob Druckman, Peggy Glanville-Hicks, Attilio Joseph Macero, Peter Mennin, Robert Starer, Stanley Wolfe, and Edmund Haines.

Brooklyn-born Ezra Laderman has received a commission from the Clinton Hill Symphony Orchestra of Brooklyn. John Leo Lewis of Aurora, Ill., has won the Compositon Contest of the Friends of Harvey Gaul. Clifton Williams of the music faculty of the University of Texas has for the second year won the Ernest Ostwald Memorial Award for band composition. Lukas Foss, Lee Hoiby, and Seymour Shifrin are winners of grants from the American Academy of Arts and Letters. BMI awards of $8,000 have been made to thirteen composers: George C. Forest, Chicago Musical College, Samuel Gale, Queens College, Michael Kassler, Curtis Institute, Leon Nedbal, North Texas State College, Bruce Archibald, Cornell Univ., Allen Brings, Columbia Univ., Robert Bernat, Carnegie Institute of Technology, Richmond Browne, Yale Univ., George Crumb, Univ. of Mich., Robert Lombardo, of Hartford, Conn., Michael Sahl, Princeton Univ., and Jose Serebrier, Curtis Institute.

Mel Powell of New Canaan, Conn., is the winner of the publication award given by the Society for the Publication of American Music, Inc. Two awards in composition have been given by the New York College of Music. The Memorial Award honoring Marion Bauer went to Gerald Wisoff and the Alumni Award to Sanford Kaye.

Awards to Performers

■ John Hay Whitney Foundation music winners are Shirley M. Carter, Los Angeles, William de Valentine, Brooklyn, N. Y., Elmer Dickey, New York City, Joseph S. Bubanks, Oakland, Calif., Mrs. Marilyn Thornton, Washington, D. C. The winner of the Kosciuszko Foundation's eighth annual competition is Anne Koscielny of Jacksonville, Fla., who is a junior at the Eastman School of Music. Lonny Epstein, pianist and faculty member of Juilliard School of Music, has received a special award from the Moartzeum in Salzburg, a bronze medal and a citation.

Chicago's Artists' Advisory Council's third final auditions resulted in the following awards: Mayne Miller, piano, Jeanne Diamons, soprano, and Robert Howatt, piano. Beverly Scalzo, soprano, and Robert Newkirk, bass, were winners of the ninth annual "Artists of the Future," sponsored by the Los Angeles' Bureau of Music. Zolla McCullough, soprano and pupil of Nelli Gardini of the Chicago Conservatory, is the winner of the Farwell Award. A cellist, Bruno di Cecco, and a pianist, Sheldon Rosenbaum, will share the fourth annual Murat Award given by Hartford's Connecticut Valley Music Festival. Two violin students from Northwestern University have won performance awards. Paul Carlson is winner of the Young Artists Contest, and Sandra Sizer received a Farwell Scholarship award.

Gloria Lane, mezzo-soprano of the City Center Opera Company, has been awarded a Rockefeller Grant for a trip to Europe. The eleventh "Y" Young Artist Contest selected Richard Syracuse, pianist, as the winner of a debut recital. First recipient of Boston University's Lucia Saylor Hersey Scholarship in Theory goes to Donald G. Short of South Boston.

Winners of the annual Metropolitan Opera Auditions of the Air competition are as follows: Ezio Flagello, bass, of New York, first place; sharing second place Saramae Endich, soprano, of Pittsburgh, and Charles O'Neill, tenor, of Stamford, Conn. Other awards go to Eileen Di Tullio of New York, Linda McNaughton of Washington, D. C., Joan Boyd Wall of Baton Rouge, William L. Black, of Dugway, Utah, Frankie Weathers of St. Louis, Robert Mosley of Pittsburgh, Iris Ewing of Seattle, Paul Grubb of Dallas, James Tippey of Chicago, and Josephine Rottman of the Twin Cities.

STUDIO NOTES

■ The first of two studio Musicales was given on the evening of June 3 at the Dolf Swing Studio. The participants were Esther Dipsiner, soprano, and Arno Jacobsen, baritone. Miss Dipsiner was heard in the "Parto! Ma Tu Ben Mio" aria from Mozart's "La Clemenza Di Tito," an interesting French group of six songs by Duparc, and seven songs in English by Nordoff, Chanler, Ives, Kagen, and Giannini. Mr. Jacobsen sang the "Hier, In Meines Vaters Stätte" from Bach's "#32 Liebster Jesu, Mein Verlangen," six Strauss songs and a concluding group of five songs in English by Rachmaninoff, Gibbs, Williams, and Shaw. The singing of both young artists reflected meticulous training, voices of exceptional calibre and quality, and impressive interpretative styles equal to the demands of the varied compositions programmed. Sigrid Eckloff Swing was the able accompanist.

A second Musicale followed on the evening of June 4 at the Swing Studio, with Florence Henderson, Jan Speers, Clifton Steers, and Martin Usden as the participants.

■ Mme. Herta Sperber presented a number of her young artist singers in Carl Fischer Hall on May 27, in "Opera Highlights," sung in concert form. The interesting program consisted of an aria from Mozart's "Don Giovanni," sung by Frances Carlsen, dramatic soprano; a duet from "Le Nozze di Figaro," by Doris Watson, soprano, and Miss Carlsen; an aria from "The Magic Flute," sung by Lois Meagher, soprano; a scene from Puccini's "Tosca," in which were heard Carl Carlgren, baritone, Julio Marsella, tenor, and Kathryn McKiernan, soprano. Also a portion of the first act of "Boheme," Louis Shayman, tenor, and Cecilia Entner, lyric soprano (substituting for Josephine Borges). The Misses Carlsen and Watson were heard in a duet from Flotow's "Martha," and the program concluded with a scene from Wagner's "The Flying Dutchman," with Alexander Dornstauder, bass-baritone, Constance Foster, soprano, and Adolph Pohl, tenor. Francois Jaroschy was at the piano. All of the young vocalists and the various operatic excerpts were cordially received by an enthusiastic audience.

■ The Concert Artists Guild presented another in the series of Sunday Artists at Community Church of New York, Apr. 28. Among those heard was 16-year-old concert pianist Leah Mellman, an artist-pupil of Mme. Simon Barere, who has been appearing according to the press with "outstanding" success as soloist with orchestras and in her own recitals here and in neighboring states. Miss Mellman programmed the Fantasia and Fugue in G minor, by Bach, Beethoven's Sonata Pathetique, and groups of Chopin and Liszt numbers. She is an Award Winner of the Concert Artist Guild.

■ Important news of pianists from the studio of Cecile De Horvath in recital include Thomas Manhardt, enthusiastically received in his series

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of musicales at Wigmore Hall, London; Howard Legare, heard on tour and in Mexico City; Carroll Meyer, playing in Boise, Idaho; Evelyn Teander, in Des Moines, Iowa; Angela Ball, in Riverside, Ill.

■ A series of Sunday evening recitals was inaugurated May 5 by Ruth Ray who will continue to present students on these evenings through the month of June. Programs will include concerti of Mozart, Vivaldi, Nardini, and Bruch, the Lalo Symphony Espagnole, the Franck A major Sonata, and De Falla's Suite Populaire Espagnole.

■ The Stott Vocal Art Studio, directed by Professor Victor Stott and Mme. Magda Stott, presented students and graduate artist pupils of the school in Opera Scenes at Joan of Arc High School, N.Y. May 28. Twelve excellent young singers were heard in lieder, arias, and opera excerpts from "Tales of Hoffman," "Mme. Butterfly," "Cavalleria," and "La Bohème," staged by Prof. Stott and musically directed by Rudolf Schaar. This marked the 11th annual recital offered by the Stott school.

■ The reopening of the former Kimball Hall (closed during the past two years) under a new name has been announced by the Very Rev. Comerford J. O'Malley, C.M., president of DePaul University. A Spring Music Festival was scheduled between May 20 and 27, to celebrate the reopening of the 500-seat hall as the DePaul Center Theatre. Five separate music events comprised the Spring festival, offering a variety of works ranging from chamber and choral music to contemporary popular music and concert band selections.

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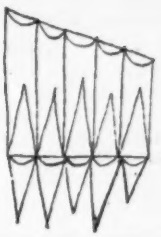

GENERAL REVIEWS

Frederick Werlé

CARLISLE FLOYD: "Susannah," a musical drama in two acts. On Feb. 24, 1955, the Florida State University presented the world premiere of an opera—not just another American opera, but one whose impact was not generally realized until after its N. Y. premiere by the New York City Opera on Sept. 27, 1956. On that night, Carlisle Floyd's "Susannah" became another milestone in the annals of American opera; and it will undoubtedly become one of the most important music dramas by an American composer. From the opening orchestral music one is conscious of a powerful creative talent with ideas that are original, impressive, and arresting. With the opening scene, a square dance at New Hope Valley in the mountains of Tennessee, the true stamp of an authentic American work is evident both in the text and the music. As the drama unfolds and the plot gradually increases in intensity and excitement, it is apparent that this gifted composer has a real flair for the dramatic stage. The fusion of his own text with the music makes "Susannah" one of the strongest and most powerful works to reach the operatic stage in recent years, and that its success will be universal would appear a safe and sure prediction.

Boosey and Hawkes has published a very handsome edition of the opera with four full pages of photographs by Gene Cook. Some of the photos are from the New York production, and others are actual location shots. This is probably the first time a publisher has included photographs in a vocal score. The cast comprises twelve singers, chorus, and dancers; and the work is scored for woodwinds in pairs with doublings on piccolo, English horn, bass clarinet and contra-bassoon; 4 horns, 2 trumpets, 3 trombones, tuba, percussion, celeste, harp and strings. Duration: 105 minutes of music. Vocal score: $10. Separate libretto: $.75. Orchestra material on a rental basis from Boosey & Hawkes.

New Piano Music

Broude Brothers and their auxiliary company, *Rongwen Music, Inc.*, have added the following new piano solo works to their catalogue:

JOHN LA MONTAINE: Toccata (Op. 1). Mildly dissonant and effectively written for the keyboard, this short but excellent study in fifths makes a fine recital or teaching piece. Duration: 2:05 minutes. The same composer's "A Child's Picture Book" (Op. 7) is a set of five charming pieces entitled "Even Coolies Watch the Sunset," "The Giant has a Hobby Horse," "Story for a Rainy Day," "Jack Frost," and "Pageant." These short, contrasting pieces are highly imaginative and cleverly conceived. Duration: 5:55 minutes.

MIKLOS ROZSA: "The Vintner's Daughter: Twelve Variations on a French Folk Song for Piano." Based on a simple unharmonized melody, the variations gradually become more difficult and complex. It is a most effective concert piece, with many interesting technical devices for the keyboard. Each variation is preceded by one of the twelve verses of the poem by the Swiss poet, Juste Olivier (1807-1876), that tells a charming tale of the dream of a vintner's daughter. Duration: 15 minutes.

VITTORIO RIETI: Sonata All'Antica for Harpsichord or Piano. This contemporary sonata in the style of the early harpsichord composers is first-rate in every respect. Beginning with an allegro alla giga, there follows an adagio and a rigaudon. The two outer movements are brilliantly effective for the keyboard and the work as a whole is solid in craftsmanship and excellent in taste. Duration: 10:12 minutes.

Pianists will find the following works also of interest:

MANAHEM BENSUSSAN: "Circus Scrapbook," a set of seven short piano pieces. Duration: 6:06 minutes.

LEO SMIT: Fantasy: The Farewell.

DANIEL-LESUR: Nocturne. Duration: 5 minutes.

Unknown Chopin Work

CHOPIN: Souvenir de Paganini. This unknown, early trifle by Chopin was written in 1829 when he was nineteen and after the composer had heard Paganini perform in Warsaw. Chopin has written four continuous variations with coda based on the familiar tune "The Carnival of Venice" (more often heard at summer band concerts). Against a monotonous bass line of tonic-dominant, Chopin attempts to imitate the wizard of the violin with various violinistic figurations in the right hand. Although the work is interesting to the Chopin collector, it is otherwise not worthy of the great Polish master. Published by *Elkin & Co. Ltd.*, London, through *Galaxy Music Corporation* in N. Y. Price: $1.

ERNST T. FERAND: An Historical Anthology of Improvised Music (German text). This impressive and novel collection presents a survey of improvisatory music from Gregorian Chant to a Capriccio for Piano by Karl Czerny. It is the first time that music in this category has been assembled in one volume and Dr. Ferand is to be congratulated on his high scholastic achievement. This excellently printed volume of 165 pages contains a number of unpublished compositions or improvisations, together with an historical introduction and copious notes on each composition. It is a most important work in musicology and one which no serious student or musician can afford to miss. It is bound to take its place on every library shelf along with such volumes as Shering's Geschichte der Musik in Beispielen and the Davison & Apel Historical Anthologies of Music. Published by *Arno Volk Verlag*, Köln.

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I, THEREFORE, THE PRISONER OF THE LORD, C. Armstrong Gibbs. Boosey & Hawkes, New York. $.25

A long, impressive anthem for 4-part (SATB) choir, with text taken from Ephesians IV and V. Strong and rather difficult organ accomp. Anthem opens with short soprano solo. The music is well written for the voice, with easy range and vocal tessitura, and enhances the deep religious value of the words. Requires a carefully trained, musically competent, and well-balanced and sizeable choral body to make the rendition completely effective. Suitable for general or special service. 14 pages.

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CREDO, Igor Stravinsky. Boosey & Hawkes, New York. $.20

A well-constructed choral composition for 4-part (SATB) mixed voices: "Credo in unum Deum." Latin text. Has strong liturgical and spiritual feeling. Vocally requires good, deep bass section. Extra fine printing is extremely legible for easy reading. 6 pages.

THREE CHORALES from the ST. MATTHEW PASSION, J. S. Bach. Boosey & Hawkes, New York. $.20

John Carlton has edited in most capable fashion for use by 4-part (SATB) chorus of mixed voices, three short, beautiful chorales: "O Sacred Head Surrounded," "The Will of God be Always Done," and "Once I Loved from Thee to Wander," to be sung a cappella. They are set up in convenient form under one cover and the edited scorings, with easy vocal range and tessitura, are most adaptable for effective use by the average church choir. 3 pages.

O GOD OF PEACE, Robert E. Allen. The H. W. Gray Co., Inc. (Agents for Novello & Co., London), New York. $.20

A pleasant anthem for 4-part (SATB) chorus, with text from the Book of Common Prayer. Registration schedule included. Opens with moderately long organ introduction. The general musical and textual atmosphere is one of calmness and the quietness of sincere worship. The singing range is acceptable for average church choir, and there is no difficult vocal tessitura. Suitable for general or communion service. 7 pages.

HEAVEN, PEACE and JOY! Regina H. Fryxell. The H. W. Gray Co., Inc. (Agents for Novello & Co., London), New York. $.20

An interesting anthem, with no time signature, for 4-part (SATB) mixed voices. Text by Ernest Hargrove. To be sung a cappella; rehearsal accomp. Opens with brief soprano solo (or unison chorus); there is later a baritone solo (or unison chorus). Otherwise, full choral participation. The music is well ordered, and sufficiently simple for use by average church choir. Range and tessitura normal.

DONE MAKE MY VOW TO THE LORD, arr., John W. Work. Galaxy Music Corp., New York. $.22

A splendid arrangement of the old Negro spiritual for 4-part (SATB) chorus of mixed voices. The simple musical arrangement is rhythmic, dignified, and reverent, well suited to the textual intent. To be sung a cappella; rehearsal accomp. There is also included a tenor (or soprano) obbligato solo. Voice range and tessitura easy. Suitable for special church service. 7 pages. Perf. time: 2½ min.

I CALL WITH MY WHOLE HEART, Leo Sowerby. The H. W. Gray Co., Inc. (Agents for Novello & Co., London), New York. $.20

An excellent, relatively short anthem for 4-part (SATB) mixed voices, with accompanying text taken from Psalm 119: v. 145, 147, 148, 150, 151. A feeling of warmth, promise, and religious intensity pervades the words and music of this well-constructed composition. To be sung either with accomp. provided, or a cappella. Acceptable for general or special service use. Vocally the range and tessitura are not difficult, and the anthem is suitable for use by the average church choir. 7 pages.

RISE UP, O MEN OF GOD, arr., David Stanley York. Mercury Music Corp., New York. $.20

This carefully arranged hymn-tune is for 4-part (SATB) mixed voices, with words by the Rev. William Pierson Merrill. Organ accomp. The music is straightforward and resolute, and the vocal tessitura is easy, as is the range. Suitable for average choir in general or special service. 6 pages.

HUMBLY I ADORE THEE, Samuel Walter. Galaxy Music Corp., New York. $.20

This simple but effective communion hymn is for use by 4-part (SATB) chorus of mixed voices. Text by St. Thomas Aquinas. Organ accomp. optional. Uses themes from the plainsong "Adoro te devote" in the accomp. Easy tessitura and range. 5 pages.

SECULAR

THE CRIMSON SAP, Herbert Fromm. Carl Fischer, Inc., New York. $3

This is both an unique and effective song cycle for medium voice, with piano accomp. It includes 10 songs of love. As an entity, the varied text, musical coloring and phrasing, together with fine melodic lines make for this cycle an interesting and most pleasant, consistent grouping of short works, with a total duration of approx. 21 min. The songs, with but one or two exceptions, may be used individually or in smaller groups. The poems, by Jean Harper, are distinctive in context.

GIFTS, Eunice Lea Kettering. Galaxy Music Corp., New York. $.60

An excellent solo work, musically and otherwise, and with restrained sentimentality, for medium low voice. A warm, colorful text by Martha E. Holmes. Sympathetic piano accompaniment, woven well into the fluent vocal line. The song is suitable for concert and recital. 4 pages.

LULLABY, Leo M. Tellep. Boosey & Hawkes, New York. $.20

A calm, quietly moving 4-part (SATB) work for youthful voices, requiring well-trained choral group, sustained singing phrases, and a uniform vocal command of the use of legato. Piano accomp. is optional; highly effective if sung a cappella. There are alternating humming passages and at times double voice parts. Vocal range and tessitura normal. 4 pages.

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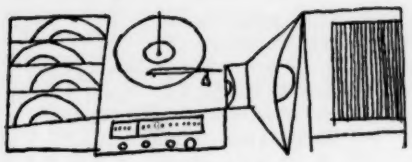

Musicians' Tape

By EDWARD TATNALL CANBY

I HEAR from the editor that professional musicians are going out to buy the new tape records in surprisingly large numbers, whereas most musicians still do not acquire disc records with enthusiasm. This new development is in spite of the much greater expense of the tape record as compared to the disc, and the still relatively limited availabilities on tape. Is it a new quirk of the artistic mind, this, or merely an interest in higher fi? As I see it, there may be something more than appears on the surface here. Are we beginning to come to terms with an old and heartfelt grudge?

One of the oddities in the musicians' world—oddities, that is, for outsiders—is that although they make our recorded music for us, musicians don't often listen to it. Few of them own record players and even fewer play records with any regularity. Many never even hear their own recorded product except on the studio playback. How come, asks the non-musician, the music-lover.

Moreover, most musicians who do own disc-playing equipment seem to flaunt the fact that it is inadequate, as it often is. They feel a need to run it down, whereas a record collector wants to boast of his hi-fi as the best in the neighborhood, if not better. It's astonishing (to a record collector, that is) how many good musicians haven't yet converted their home equipment to LP, from the old 78 speed!

If a musician is asked about records, his response is generally around one theme. He creates the stuff himself; he makes *real* music—why should he be concerned with a mere mechanical reproduction? There are as many aspects to this argument as there are musicians to promulgate it. A musician is busy with living music and has no time for records. Records are no substitute for live listening and that is what he is concerned with. Records do not sound like *real* music; they aren't real music. Whatever the line of thought, it inevitably leads to the plain deduction that the musician dislikes and distrusts the recorded medium.

After a thousand years of unchallenged "live" music, records have changed the art so fundamentally that the very basis of the living performance is challenged.

The musician is rightly distressed, for it is his life, his art, which is being uprooted and replanted. He is uneasy even though superficially he may have adapted himself. He may well be a major recording artist in his own right, but still, often enough, he is not prone to record playing.

Well, of course! Who wants to listen to records when living music is at hand? That is a nearly unanswerable argument. Better still, who wants merely to listen when one can *play* music? These are the vital things for a musician and it is easy to see how they outweigh the considerations that fascinate the rest of us, who do not have live music about us and who, most often, cannot create it for ourselves.

But I think the reason goes deeper still. Music has always been a living art, and never more so than in the vital act of re-creation, in which every musician has such a tremendous stake. Music *is!* It happens, it lives. To a fine musician, then, the recorded sound of music, however good, must inevitably seem a monstrous denial of the very basis of his emotional understanding of his art. He is an artistic creator who sees his art, somehow, being detached from the reality of the creative act. It hurts him deeply to sense that something alive and of his own creation should be reduced to a mechanical, *repeatable* noise, played witlessly again and again by a mere machine—re-created minus that very effort that is his own most profound emotional expression in music.

The rest of us are in no position to understand such feelings. We like records. We are thankful for the pleasure and instruction they bring us. We can point out persuasively the immense cultural importance of the medium, its capacity to bring music to so many and to spread it so far. And we can point out the increasing fidelity of the reproduced sound, too—but this is merely an extra goad to the musician since it deprives him of one of his most reliable arguments against recorded sound. Hi-fi, indeed, will never seriously challenge living music in its own terms, but the idea persists nevertheless: "flawless concert hall reproduction—the best seat in the house." Faugh! The more talk there is of that sort, the less the musician is pleased and, to tell the truth, I can only agree with him.

For the thing that musicians have not altogether yet begun to see is that records do not and cannot take the place of live music—though they may well replace it. The recorded medium has hideous faults, but it also has marvelous and wholly unforeseen virtues. Recorded music is, in effect, a new hybrid art, quite unlike the old in a thousand subtle ways yet part of it, too.

I point, simply as an argument, to the moving picture, a young art that has grown up wholly within the reproduced-performance era and so has no "live" performance at all, not even any direct roots in the living stage, though it is cousin to the stage play. Great film art has always been put together in bits and pieces—literally—and no one questions the validity of the process. Given time, given understanding, I am sure that great musical performance can be accepted on the same basis.

Tape records? My theory, to return, is simple and psychological. Most musicians already own tape recorders, which they have been using extensively these last few years for practical music study purposes. Unlike most non-musicians they have plenty to put onto their tapes, too, of a strictly practical sort. The tape recorder is already as comfortable in a musician's home as a refrigerator or an automatic laundry and even more useful.

But the disc phonograph has stood too long as the traditional agent of the mechanical age to be other than a symbol of past agonies, even in its new hi-fi guise. The phonograph has no "practical" use to mollify its hurt; it just plays the same old discs in the same old hurtful way.

Now if you were a musician with a new handy tape recorder and an old and distrusted phonograph, which sort of record would you be likely to buy?

And if you did begin to collect tape records—at a stiff price—wouldn't it indicate the beginnings of a slow reconciliation? The old devil-disc is safely by-passed, and long may it rest silent, but tape records are something new and forward looking.

Anyhow, musicians *are* buying tape records and I hope this is the way it is, if not, then you tell *me*. . . .

BOOK REVIEWS

By HAROLD C. SCHONBERG

■ A pair of composers separated about as far as two composers can be—but will future centuries find such a schism? — are Mozart and Alban Berg, and both are the subjects of new studies. H. F. Redlich's *Alban Berg: The Man and His Music* (Abelard-Schumann, 315 pp., $5.00) is the first book-length study of the composer to be issued in this country. Fairly technical, as any book devoted to a twelve-tone technician must be, it goes thoroughly into the music and continues with a rather haphazard biographical memoir. One has the feeling that Redlich tossed the book off rather fast. There is, of course, much valuable information, and the analyses of "Lulu" and "Wozzeck" are of special interest. Paul Nettl undertakes to examine one aspect of Mozart in *Mozart and Masonry* (Philosophical Library, 150 pp., $4.75). Most of us know that Mozart was a Mason and that *The Magic Flute* deals with Masonic symbolism. Nettl has unearthed a good deal of information about musical Masonry in general, and he believes that it was a potent factor in Mozart's later compositions. It is too bad that the book is not better organized; it skips from one topic to another, and in effect is a group of essays rather than a study with a connected thread of thought. Even the chapter entitled "Mozart the Man," although agreeably written, manages to stray off the subject. But within the book is a good deal of miscellaneous information about music and Masonry, and Mozart's relation to it.

■ *Musicians on Music,* edited by the late F. Bonavia (Robert M. McBride Co., 273 pp., $3.75) follows a scheme that some writers on the American scene have utilized — to compile remarks of the great composers about their art. This book is smaller than the recent *Composers on Music,* edited by Sam Morgenstern, and fewer composers are represented. But it does contain, in its entirety, Wagner's great essay on conducting. Otherwise it is rather patchy; and there are some inclusions, such as Parry, Stanford and Dyson, that might interest British readers (for whom the book was originally designed) but will be of little interest to Americans.

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TO MY FATHER

Your lips spoke the stained glass language of your thoughts.
The mind you patterned was a shore of inspiration;
Your tongue, its celebrant, sang a litany to learned tradition.
When the pace of mind flew, the tongue took wing,
Translating, amusedly, the logic, mood, and textures of your plan.
But in the presence of the loved, love sealed your tongue
Within its whited sepulchre.
Words fell as drops of stone to seal the treasure-dome. . . .
Yet love grew in the deft and naked wisdom of your silences,
Fused by the eternal, immovable light of the enfolding stars.

The blade of your strength cut out a charmed and gleaming path
Before my errant step.
No night whispers, no soft cries, no half murmurs of complaint
About the destiny you made;
Grim vigilance only, and, a pearl patience.
Suddenly, clear was the way.
(The mosaic wonder of the lessons learned!)

Your life was as simple as prayer.
You planted seeds in hearts.
Friendship flowered in a hundred arid places,
Love burst its yellow flames through sunless rooms.
Some seeds, as will be, fell on fallow ground.
Poor creatures, here, who found the dismay of their own emptiness
Reflected in the pale mirror of your humility.

And now, dear father, you bring to me in a way which cannot be ignored,
The profound and tender gift of your life.
You leave it for me casually to glean.
The purity of its essence numbs my heart.
Truths build their meanings about me . . .
Now I know what it is you could not say.
Now I know what *love* is.

In the peace that you have won for me, know too,
That I am unafraid to follow you, great soul
(You see how adequate a teacher you are!),
Even to the last unyielding forest, in whose leafy glade
You gave the awesome, final, triumphant acceptance
To all you leave behind.

ROBERT BAGAR, JR.

OBITUARIES

Edward Leon Brodeur, 91, trombonist with original John Philip Sousa Band, also member of the N. Y. Philharmonic, Boston Symphony, Metropolitan Opera, and Victor Herbert Orchestras; died June 9 in Bloomington, Calif.

Rudolph Polk, 63, violinist and former manager of such artists as Horowitz, Heifetz, and Iturbi, was ass't. music director of Columbia Pictures, music director of Enterprise Studios; died June 15, Los Angeles.

Ella Flesch, 55, dramtaic soprano with the Metropolitan Opera, 1944-47, also sang with N. Y. City, Vienna, and Munich Opera Companies; died June 6, New York.

Renato Bellini, 62, composer and voice teacher, came to U. S. from Naples with Tito Schipa to establish one of the most prominent studios for opera stars, wrote songs and symphonic works; died June 5, New York.

Paul Heiseg, Texas civic leader, two years president of El Paso Community Concert Association, former state of Texas president of Sons of American Revolution, Sons of Colonial Wars, member "Order of Crown of America"; died May 8, El Paso.

Claude Purves-Smith, 57, known throughout western states as pianist and teacher, wrote for *Music of the West, Etude,* and *Musical Observer,* also senior member of American Society of Engineers and employee of Consolidated Electronics; died May 27, Pasadena, Calif.

Stanislaw Szpinalski, 55, eminent Polish pianist and teacher, was student of Paderewski, toured the world in concert, also rector of Warsaw State Music College and president of Frederic Chopin Society of Warsaw; died June 12, Paris.

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